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The ART of
ACCOMPANIAMENT

or
*A new & well digested method
to learn to perform the*
THOROUGH BASS

on the
HARP SICHORD
with Propriety and Elegance

Opera 11th. Part the 2^d

*Treating of Position and Motion of Harmony, and the
Preparation and Resolution of Discords: —*

BR

10/6

F. G E M I N I A N I.

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INTRODUCTION.

BEFORE the Learner proceeds to the following Examples, I think it necessary to premise, that the Art of Accompaniament consists principally in two things, which I call Position and Motion.

By Position I mean the placing the proper Chord upon any Bass Note, and continuing the same during the whole Time of that Note; and this constitutes Harmony.

By Motion I mean the passing from one Sound to another, either acute or grave; and this constitutes Melody. So that Harmony cannot subsist without Position, nor Melody without Motion. These two Articles therefore I have endeavoured to explain in the following Book.

It will perhaps be said, that the following Examples are arbitrary Compositions upon the Bass; and it may be asked how this arbitrary Manner of accompanying can agree with the Intention and Style of all sorts of Compositions. Moreover a fine Singer or Player, when he finds himself accompanied in this Manner, will perhaps complain that he is interrupted, and the Beauties of his Performance thereby obscured, and deprived of their Effect. To this I answer, That a good Accompanyer ought to possess the Faculty of playing all sorts of Basses, in different Manners; so as to be able, on proper Occasions, to enliven the Composition, and delight the Singer or Player. But he is to exercise this Faculty with Judgment, Taste, and Discretion, agreeable to the Style of the Composition, and the Manner and Intention of the Performer. If an Accompanyer thinks of nothing else but the satisfying his own Whim and Caprice, he may perhaps be said to play well, but will certainly be said to accompany ill.

The Letters N F, in the following Examples, signify Nota Fundamentale, or Bass Notes. The Letter P signifies Position; the Letter M signifies Motion; and the Letter I signifies that the succeeding Notes are only introductory to the next Harmony, and arbitrary at the Fancy of the Performer.

I observed to the Learner, in the first Part of this Book, that the round black Notes without Tails, are to be struck in the Middle of the Time of the Notes under or over them; that Minims having a Stroke across their Tails are to be played as Crotchets, and the Crotchets immediately following played in the latter Half of the Time. The same things are to be observed in this Book; and also, that Quavers under or over Crotchets, are to be struck in the Middle of the Time of those Crotchets under or over them.

EXAMPLE I.

In the first Bar of this Example is the Bass Note, in the three following Bars are the three Positions of Harmony belonging to that Note. In the two succeeding Bars Motion is added, there being two different Positions of Harmony over each Bass Note.

EXAMPLE 2.

In the four first Bars of this Example are the Bass Notes ; the succeeding Bars contain a Variety of Position and Motion.

EXAMPLE 3.

All I need say concerning this Example is, that the Letter R over the last Bar of the Example, signifies that the Harmony following the foregoing Letter R, is to be repeated with the two Bass Notes, in the last Bar but one of the Example.

EXAMPLES 4, 5.

These Examples want no Explanation, except that the Letters C I, in the latter Part of the 5th Example, signify Cadenza d'ingano, or a deceptive Cadence. These Letters are also found in other Examples, and signify the same thing.

EXAMPLE 6.

This Example requires no Explanation.

EXAMPLES 7, 8.

The Letter F in these Examples, signifies that the succeeding Notes are added only to make a proper Conclusion ; otherwise the Melody would be imperfect.

EXAMPLE 9.

In this Example, the Harmony of the Notes of the first three Bars thereof, is exhibited in a Variety of Position and Motion, in seven different Keys, ascending by the Degrees of the Diatonic Scale ; and at the End of each Key are exhibited Modulations proper to lead to the next, which Modulations are marked with the Letters I M over them.

EXAMPLE 10.

The first six Bars of this Example contain the Bass ; then follows a Variety of Position and Motion of Harmony belonging to that Bass, with a Third Minor. The same is afterwards to be performed with the Third Major ; the same is afterwards transposed into B fa with a Third Major ; afterwards with the Third Minor ; and lastly into B mi with the Third Minor.

EXAMPLE 11.

The first eight Bars of this Example contain the Bass, then follows a Variety of Position and Motion of Harmony, belonging to that Bass. The same Bass is afterwards transposed into the Key of B fa with a Third Major (introduced by proper Modulations) with a further Variety of Position and Motion of Harmony.

EXAMPLE 12.

The Letter F in this Example signifies Fundamentale ; the Letters N R signify Note Rivoltate, or inverted Notes. When the Notes of any Chord are placed out of their natural Order, then the Harmony is inverted. The Note Delasolre, in the lower Staff of the first Bar of this Example, is the fundamental Bass Note, its Harmony Third and Fifth. The Note F faut with its Sixth, and Alamire with its Fourth and Sixth, in the upper Staff, are the Inverted Harmony of Delasolre with its Third and Fifth. The Note Alamire, in the lower Staff of the second Bar, is the fundamental Bass Note, the Harmony belonging thereto Third Major, Fifth and Seventh ; the Note

C Sharp with its false Fifth and Sixth, Elami with its Third, Fourth, and Sixth Major, and G Solreut with its Second Fourth Major and Sixth, are the Inverted Harmony of Alamire, with Third Major Fifth and Seventh. In the under Staff of the remaining Part of this Example, are represented the Fundamental Bass Notes Delafolre and Alamire, marked N F. In the Upper Staff, is represented the Variety of Basses arising from inverting the Harmony of these two fundamental Bass Notes.

EXAMPLE 13.

In the foregoing Example were exhibited the Inverted Harmonies of the Fundamental Bass Notes Delafolre and Alamire. In this Example is exhibited a Bass, consisting of Fundamental, Inverted, and Passing Notes, with the proper Accompaniments, in a Variety of Position and Motion. The Learner will observe a Rest in this Example, which is intended as a Hint, that it is sometimes prudent to play only the Bass Notes, without any Accompaniment, to avoid Confusion. The Third Staff is intended to shew, that all the Variety of the Bass in the Staff above, is derived only from the two Notes D and A.

EXAMPLE 14.

In this Example are exhibited several Discords, with their Preparations and Resolutions.

In the first Article of this Example, is exhibited the Fourth prepared in the Octave, and resolved in the Third. The Letter P signifies Preparation, the Letter L Ligature, and the Letter R Resolution. Every Discord must be prepared in a Concord, and resolved in the nearest Interval below. The Letter C signifies Cativo, or that in the Example under that Letter, the Situation of the Note by which the Discord should be prepared, or the Note by which it should be resolved, is wrong: From which the Learner will observe, that it is not sufficient to strike the Chords over the Bass, in any Order or Situation; but in such Order as that the Discords be properly prepared and resolved.

In the second Article is exhibited the Fourth prepared in the Fifth, and resolved in the Third.

In the third Article is exhibited the Fourth prepared and resolved in the Third.

In the fourth Article is exhibited the Fourth prepared in the Sixth, and resolved in the Third.

In the fifth Article is exhibited the Discord of the Fourth, prepared in the Fourth, accompanied with the Sixth, and resolved in the Third. For it is to be observed, that the Fourth accompanied with the Sixth is a Concord, and only the Perfect Harmony inverted.

In the sixth Article is exhibited the Discord of the Fourth prepared in the Lesser Fifth, accompanied with the Sixth, and resolved in the Third: For the Lesser Fifth, accompanied with the Sixth, is considered as a Concord.

In the seventh Article is exhibited the Discord of the Fourth prepared in the Lesser Seventh (accompanied with Third Major) and resolved in the Third: For I consider

the Seventh Minor, accompanied with the Third Major, in this Situation, as a Concord.

In the eighth Article is exhibited the Discord of the Seventh, prepared in the Octave, and resolved in the Sixth.

In the ninth Article is exhibited the Discord of the Seventh, prepared in the Octave, and resolved in the Third.

In the tenth Article is exhibited the Discord of the Seventh, prepared in the Sixth, and resolved in the Sixth.

In the eleventh Article is exhibited the Discord of the Seventh, prepared in the Fifth, and resolved in the Sixth.

In the twelfth Article is exhibited the Discord of the Seventh, prepared in the Third, and resolved in the Sixth.

In the thirteenth Article is exhibited the Ninth, prepared in the Fifth, and resolved in the Eighth.

In the fourteenth Article is exhibited the Ninth, prepared in the Third, and resolved in the Eighth.

In the fourteenth Article is exhibited the Discord of the Perfect Fifth, accompanied with the Sixth, prepared in the Octave, and resolved in the Third: For I consider the Fifth accompanied with the Sixth, in this Situation as a Discord.

In the fifteenth Article is exhibited the Discord of the Perfect Fifth, accompanied with the Sixth, prepared in the Fifth, and resolved in the Fourth and Sixth.

In the sixteenth Article is exhibited the Discord of the Fifth, accompanied with the Sixth, prepared in the Third, and resolved in the Fourth and Sixth.

In the seventeenth Article is exhibited the Discord of the Fifth, accompanied with the Sixth, prepared in the Sixth, and resolved in the Third.

In the eighteenth Article is exhibited the Discord of the Fourth and Second, prepared in the Perfect Harmony, and resolved in the Third, accompanied with the Lesser Fifth.

In the nineteenth Article is exhibited the Discord of the Fourth and Second, prepared in the Fifth and Sixth, and resolved in the Sixth.

It is to be observed, that the Discord of the Fourth and Second is prepared and resolved by the Bass.

The proper Accompaniments to the foregoing Discords, appear in the Examples.

To have given Examples of all the Variety of Resolutions of Discords, would have swelled this Book too much; but the Learner will find them all contained in my *Guida Armonica*.

Essempio I.

P. *M.* *f.*

N.F.

M. *f.* *P.* *M.*

P. *f.* *M.* *P.* *M.*

7

3

6

7

En° II. *P.*

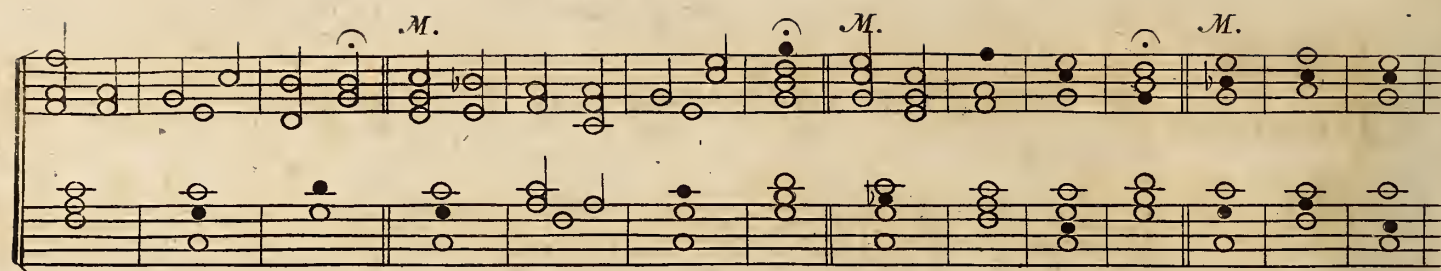
N.F.

6

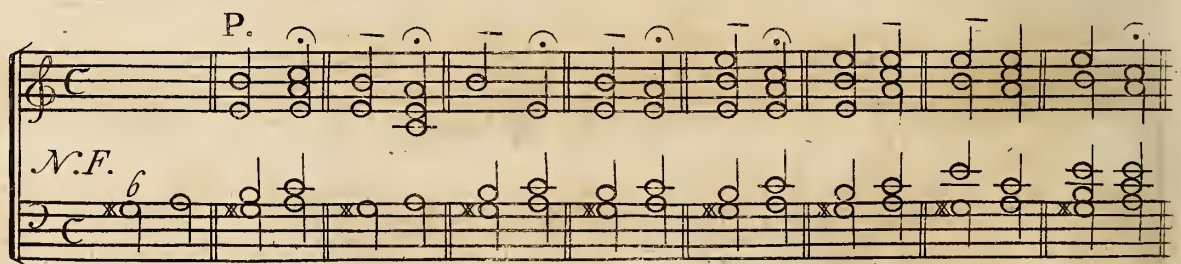
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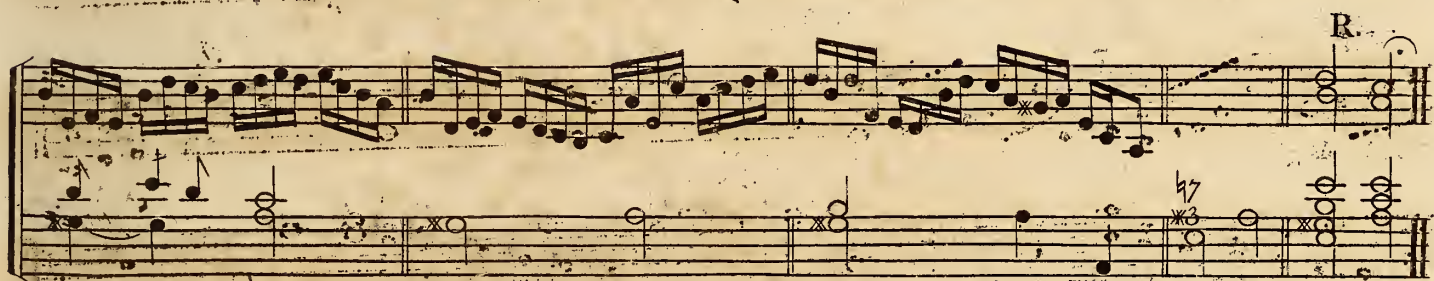
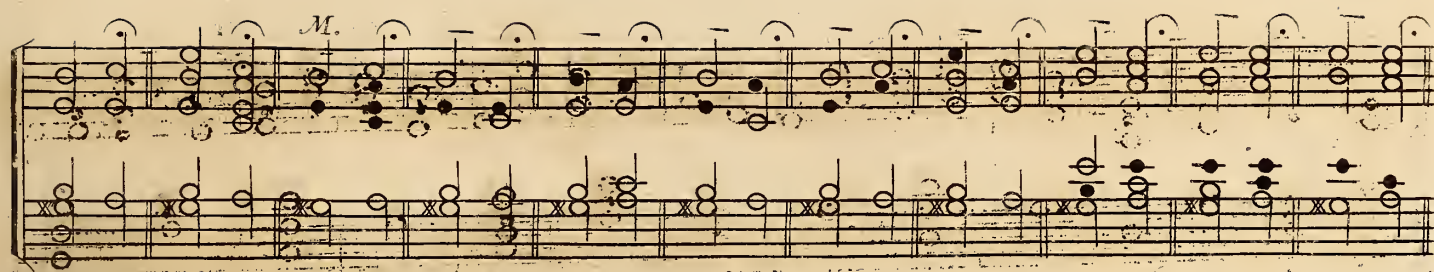
P. *P.* *P.* *P.* *P.* *P.*

M. *M.* *M.*

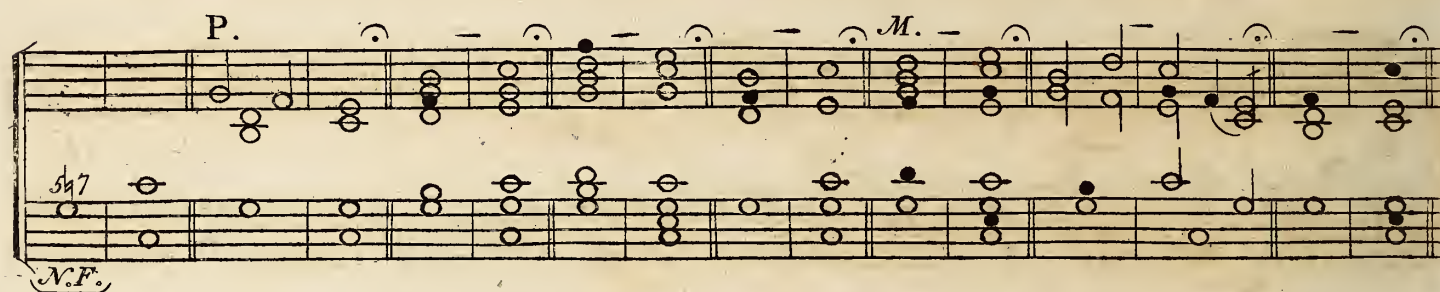


Essempio
III.



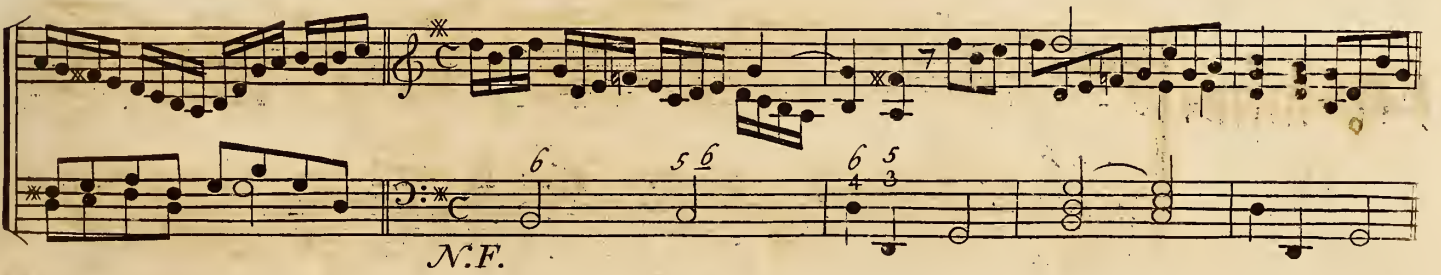


Essempio
IV.



Essempio
V.



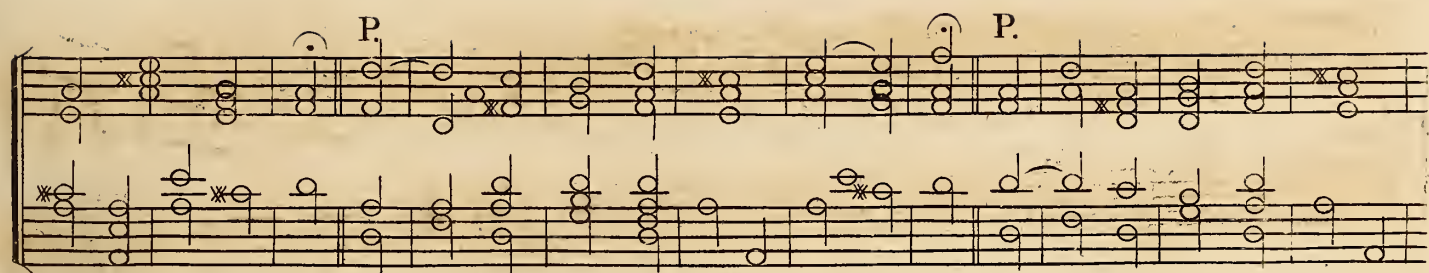


C.F. J.

Essempio
VI.

N.F.

P.



M.

M.

M.

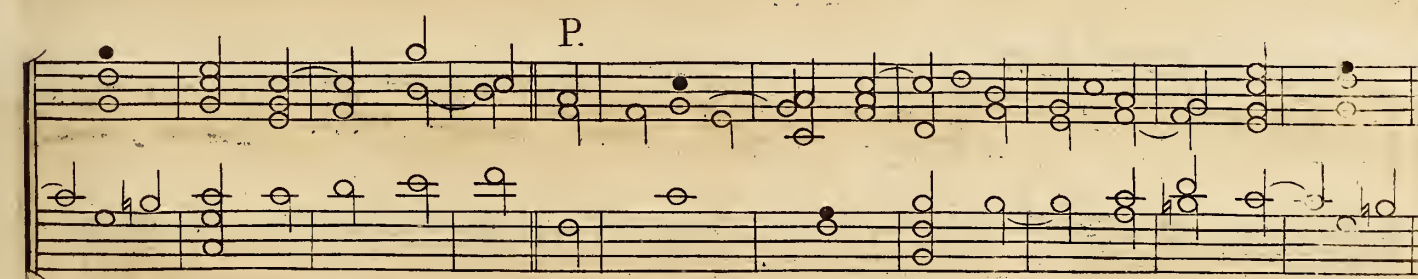
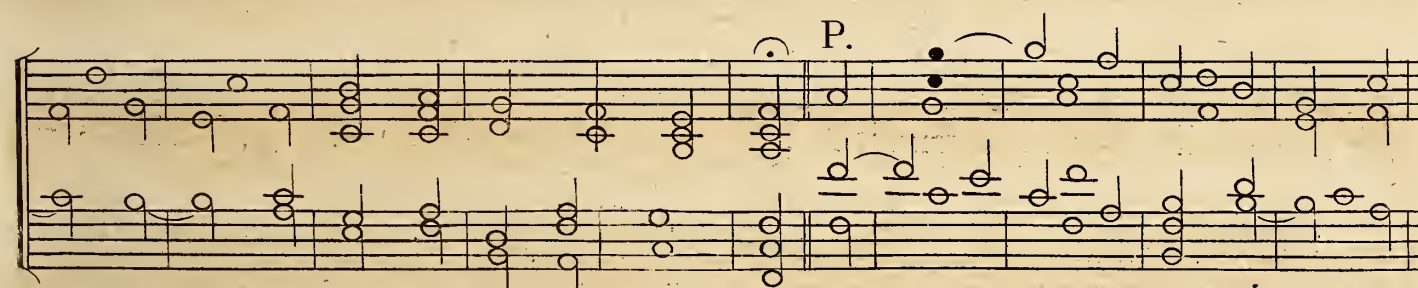
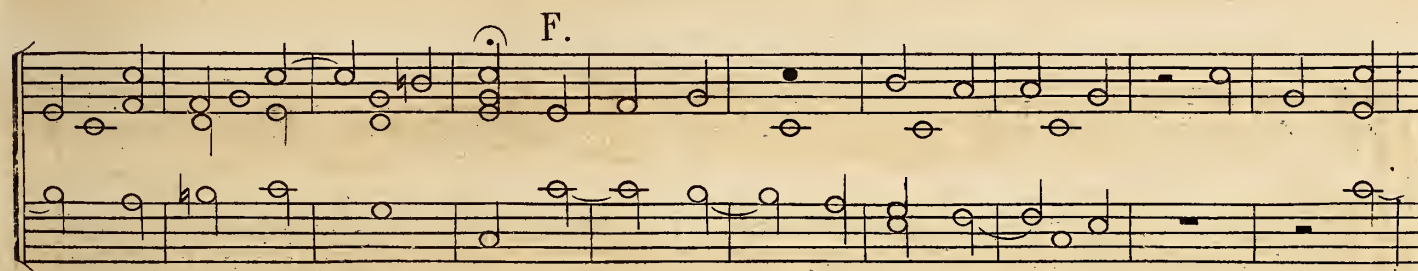
Essempio VII.

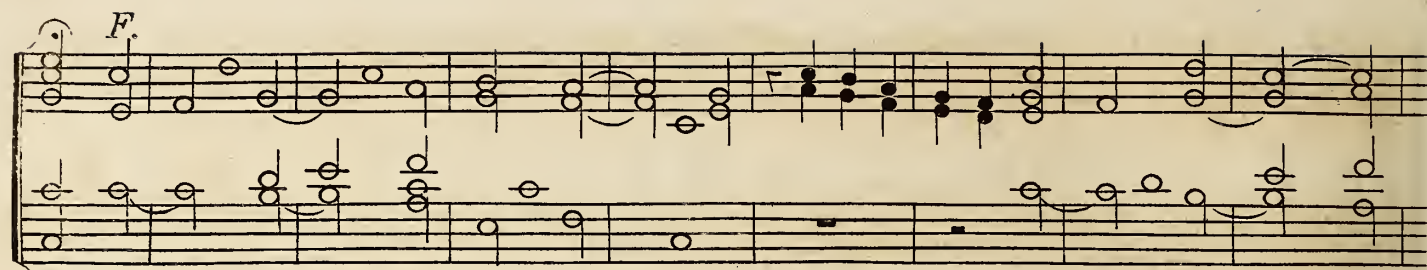
N.F.

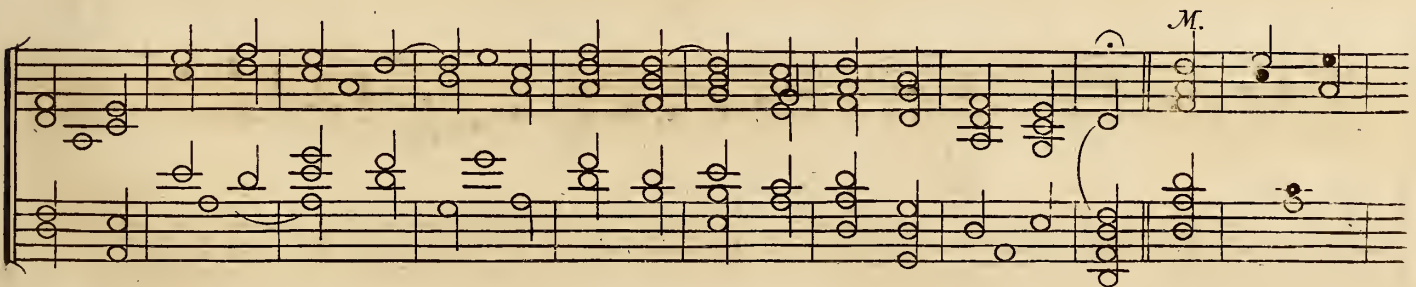
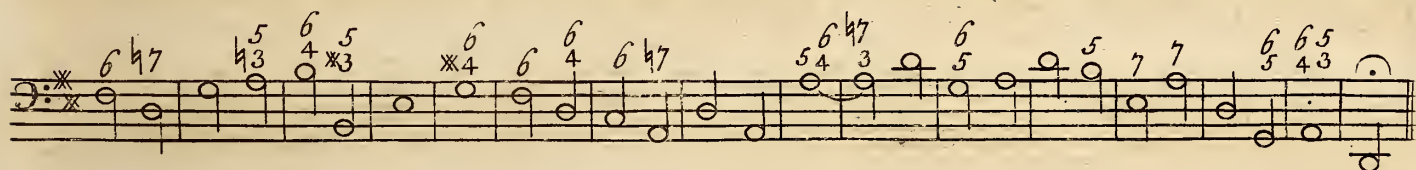
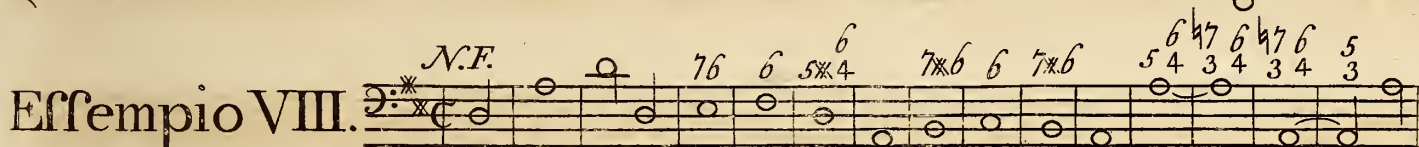
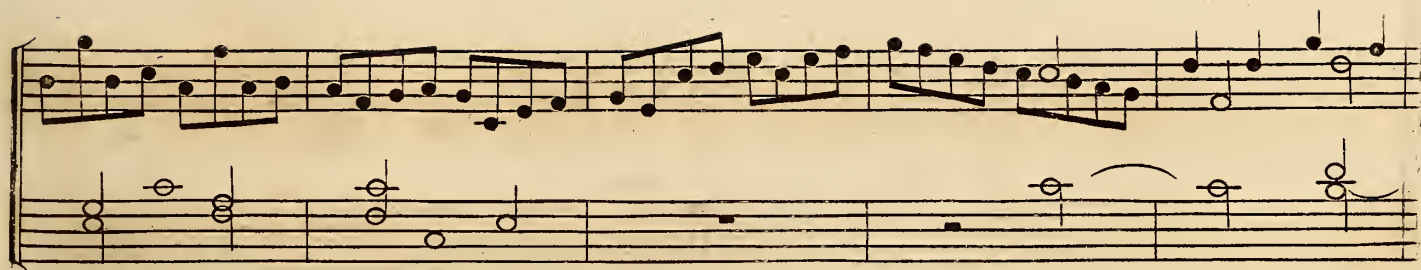
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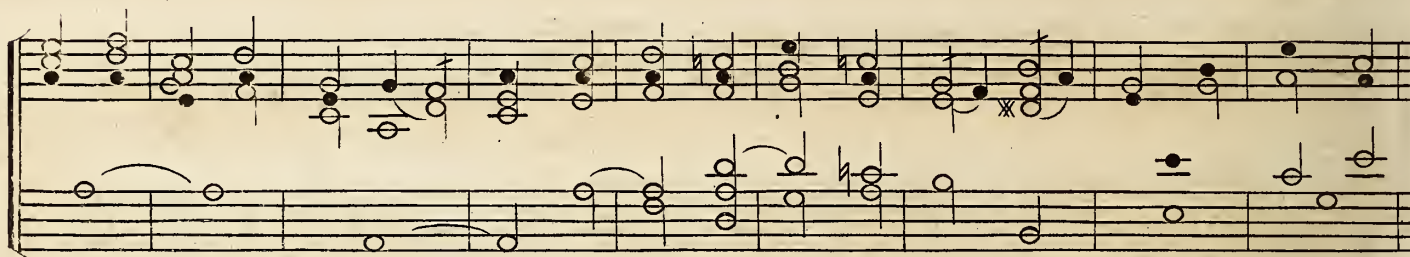
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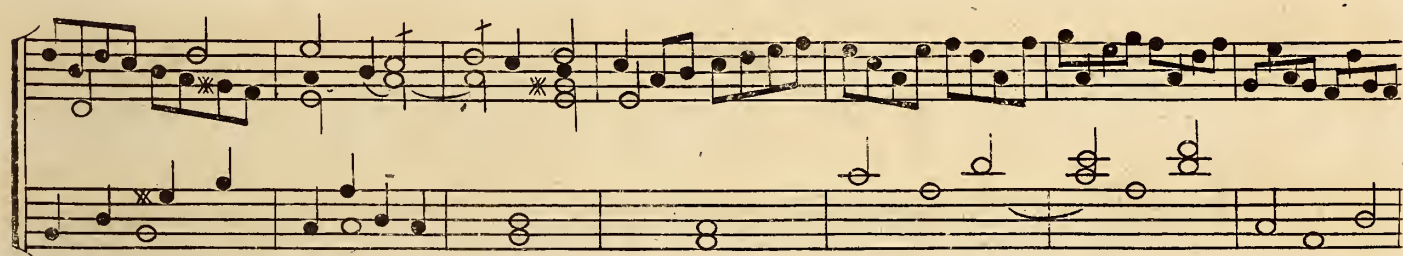
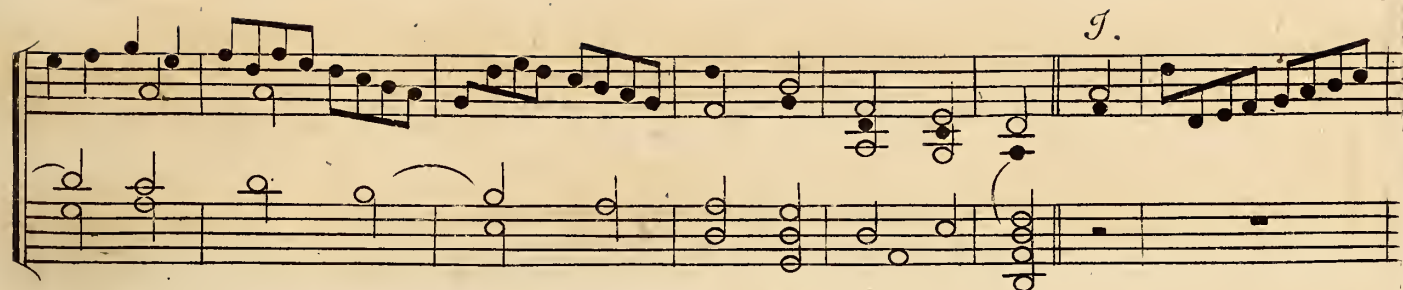
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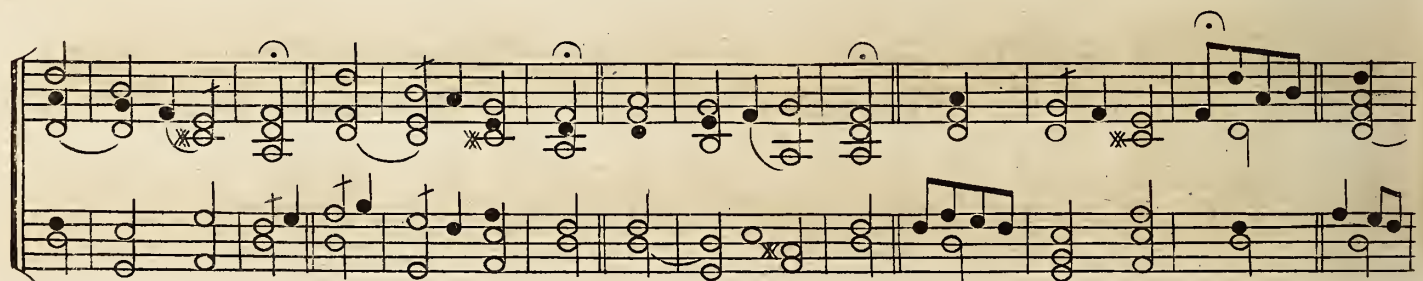
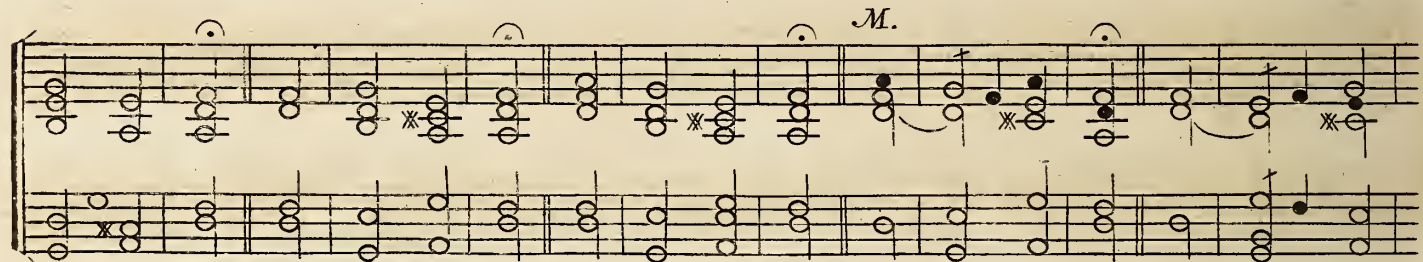
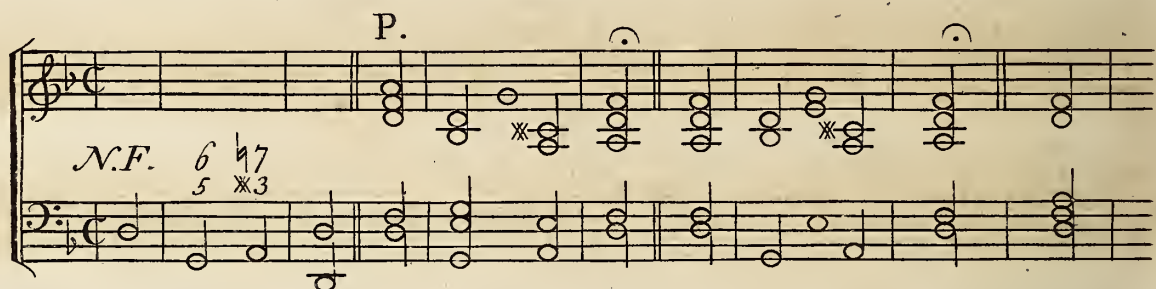


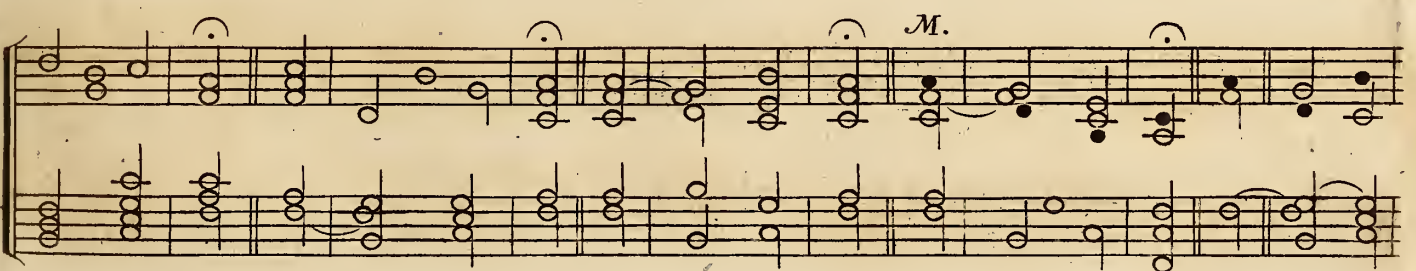
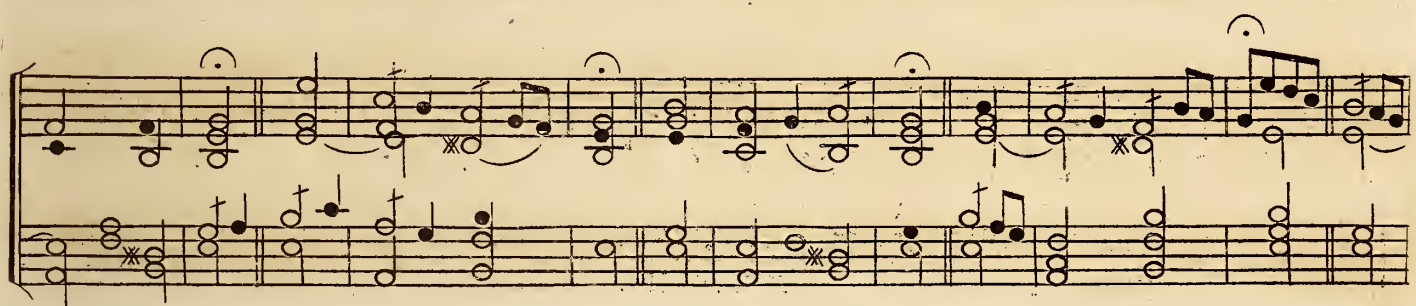


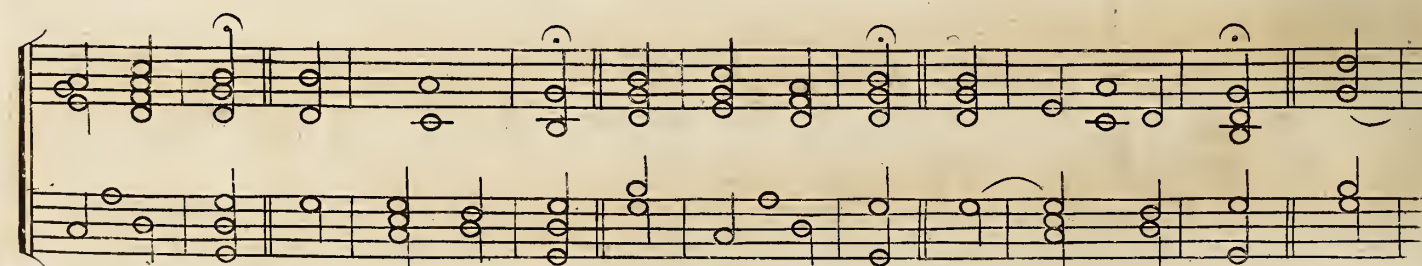
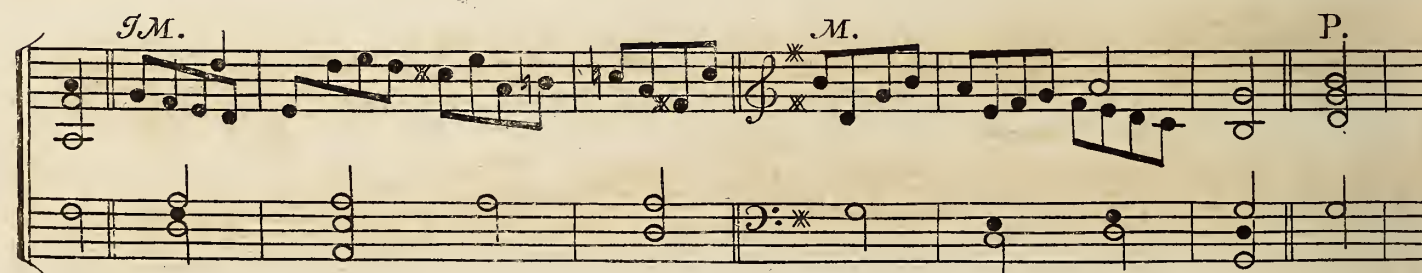
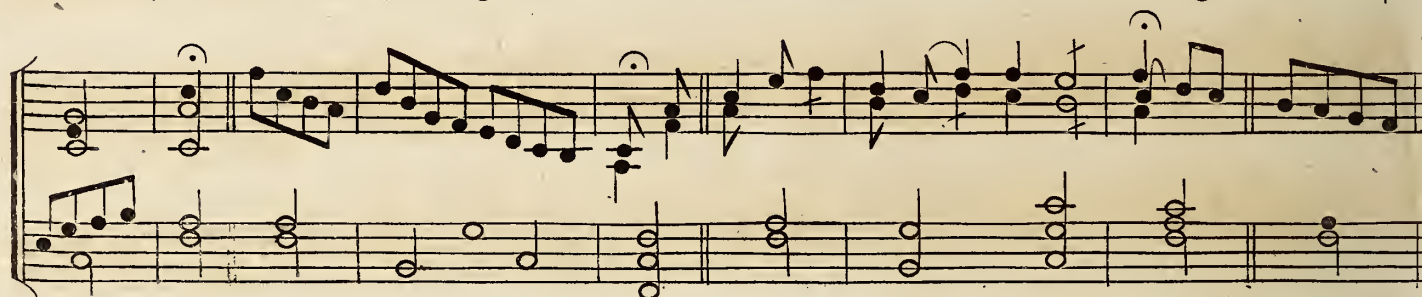




Essempio IX.







M.

First system of musical notation, measures 1-4. Treble and bass staves with chords and single notes. A 'M.' marking is above the final measure of the treble staff.

Second system of musical notation, measures 5-8. Treble and bass staves with chords and single notes. A '+' sign is written below the treble staff in measure 6.

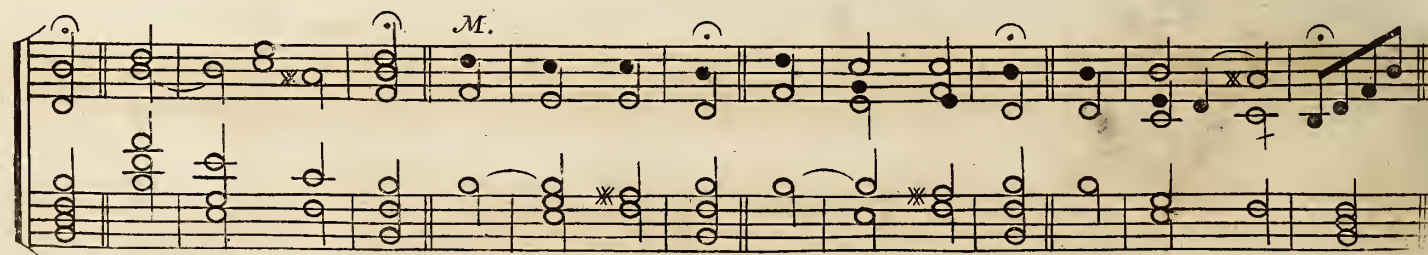
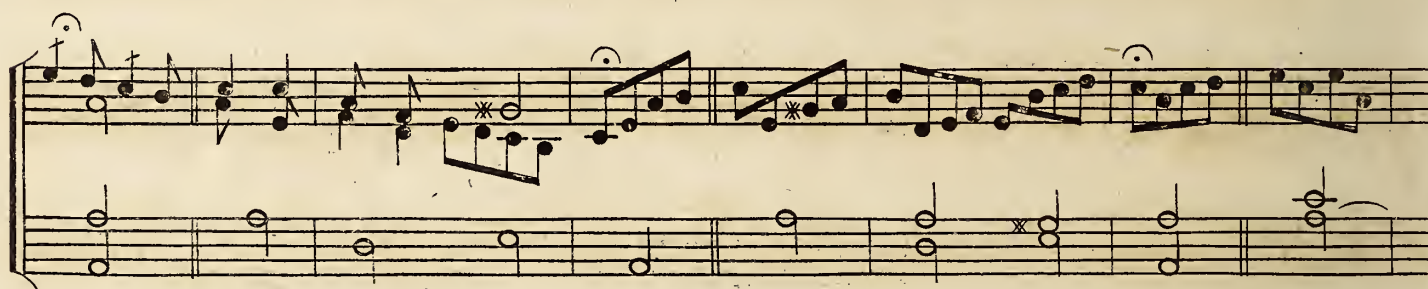
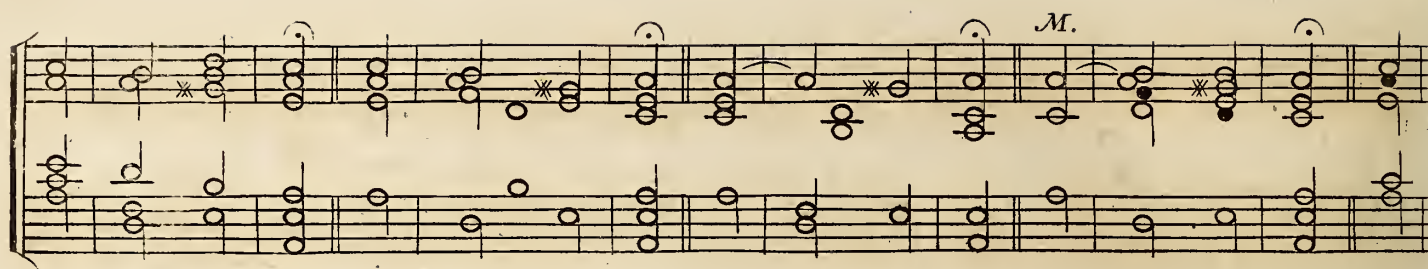
Third system of musical notation, measures 9-12. Treble and bass staves with chords and single notes. A '+' sign is written below the treble staff in measure 10.

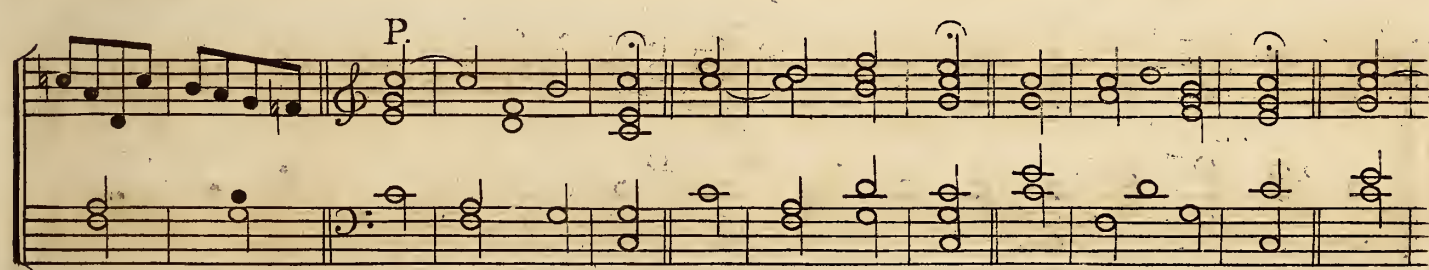
Fourth system of musical notation, measures 13-16. Treble and bass staves with chords and single notes. A '+' sign is written below the treble staff in measure 14.

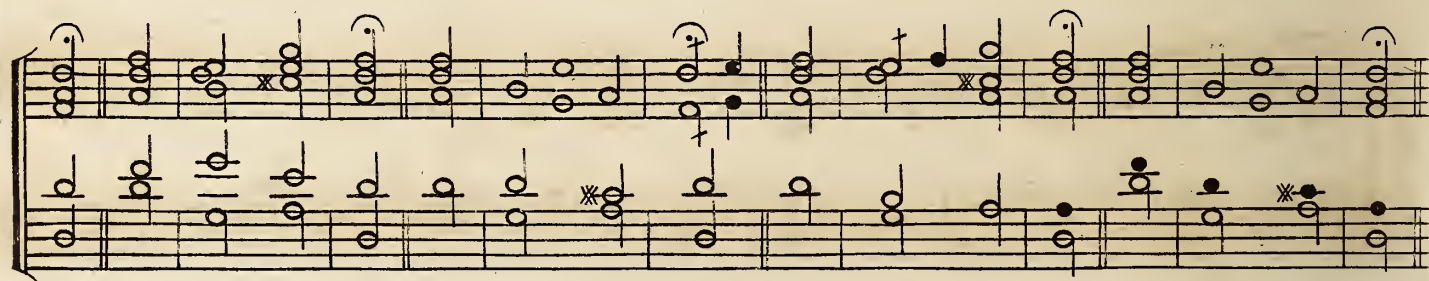
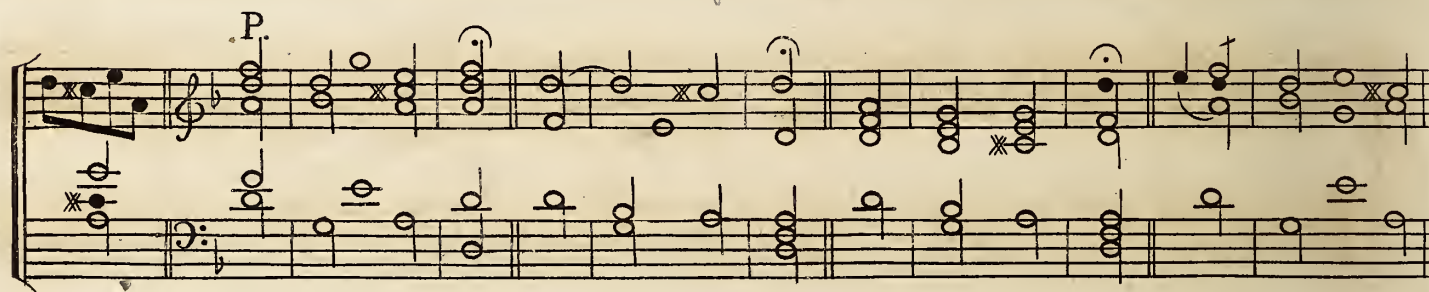
Fifth system of musical notation, measures 17-20. Treble and bass staves with chords and single notes.

M. P

Sixth system of musical notation, measures 21-24. Treble and bass staves with chords and single notes. A 'P' marking is above the treble staff in measure 22. Asterisks are placed below the treble staff in measures 21, 23, and 24.

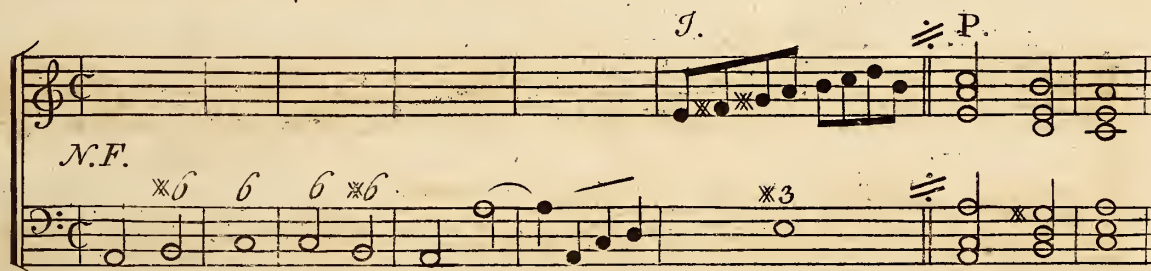


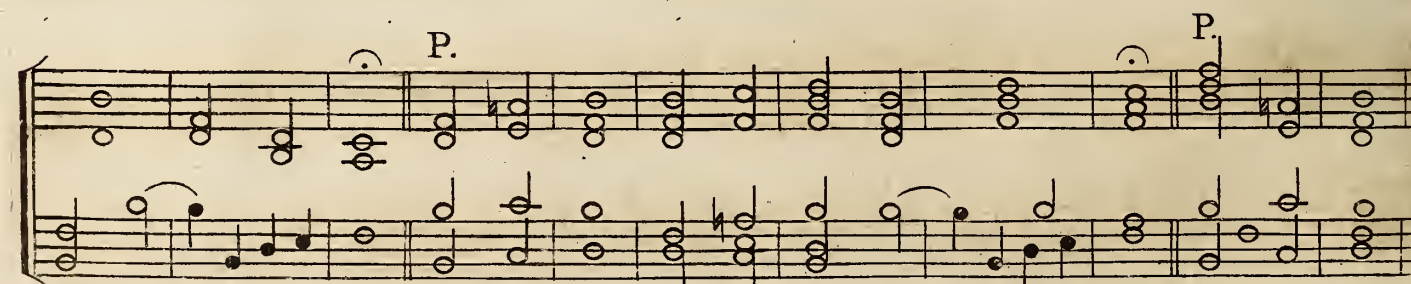
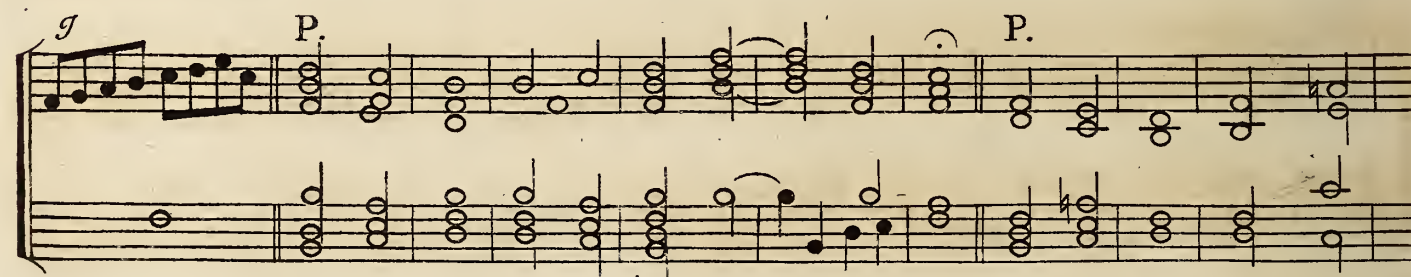
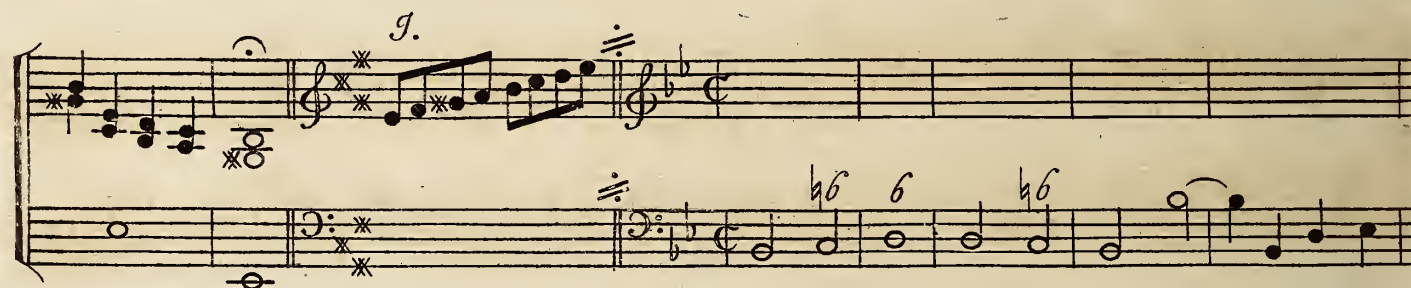






Essempio
X.

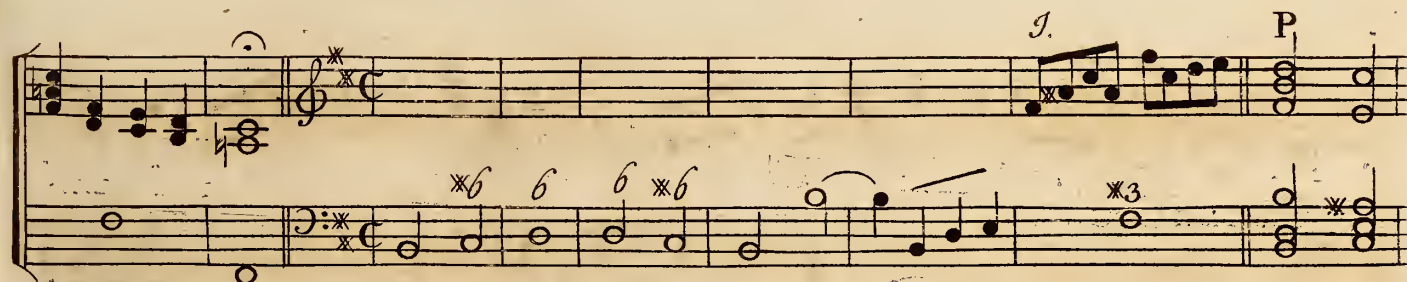






P. P. M. M. M. M.

The musical score consists of six systems, each with two staves. The notation is handwritten and includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system is marked 'P.' (Piano) on both staves. The second system has 'M.' (Moderato) above the right staff. The third system has 'M.' above the right staff. The fourth system has 'M.' above the right staff. The fifth system has 'M.' above the right staff. The sixth system has 'M.' above the right staff. The notation is dense and includes many accidentals and slurs.



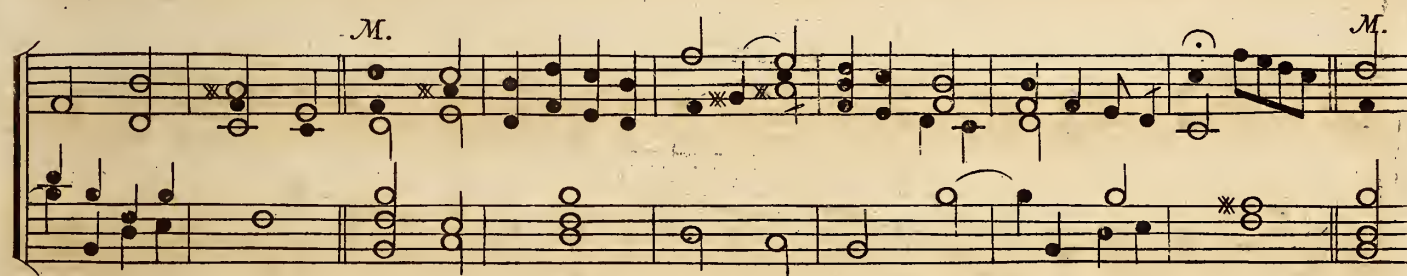
First system of musical notation. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a melodic line with a slur and a fermata, followed by a series of eighth notes. The lower staff begins with a bass clef and a key signature of one sharp (F#). It contains a bass line with a slur and a fermata, followed by a series of eighth notes. The system is marked with a 'P' (Piano) dynamic.



Second system of musical notation. The upper staff contains a series of chords, some marked with an 'x'. The lower staff contains a series of chords, some marked with an 'x'. The system is marked with a 'P' (Piano) dynamic.



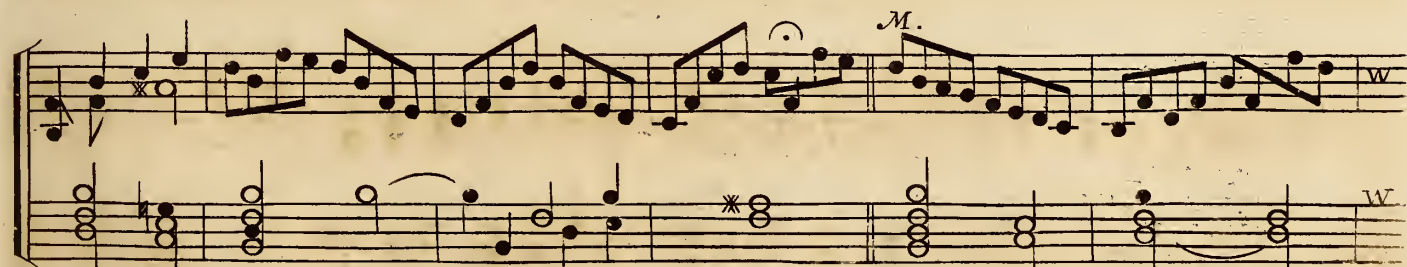
Third system of musical notation. The upper staff contains a series of chords, some marked with an 'x'. The lower staff contains a series of chords, some marked with an 'x'. The system is marked with a 'P' (Piano) dynamic.



Fourth system of musical notation. The upper staff contains a series of chords, some marked with an 'x'. The lower staff contains a series of chords, some marked with an 'x'. The system is marked with a 'M.' (Moderato) dynamic.



Fifth system of musical notation. The upper staff contains a series of chords, some marked with an 'x'. The lower staff contains a series of chords, some marked with an 'x'. The system is marked with a 'M.' (Moderato) dynamic.



Sixth system of musical notation. The upper staff contains a series of chords, some marked with an 'x'. The lower staff contains a series of chords, some marked with an 'x'. The system is marked with a 'M.' (Moderato) dynamic.

The first system of musical notation consists of two staves. The upper staff features a melodic line with various note values, including eighth and sixteenth notes, and rests. It includes a fermata over a half note and a measure with a whole note. The lower staff provides a harmonic accompaniment with chords and single notes. A dynamic marking 'M.' is placed above the first measure of the upper staff.

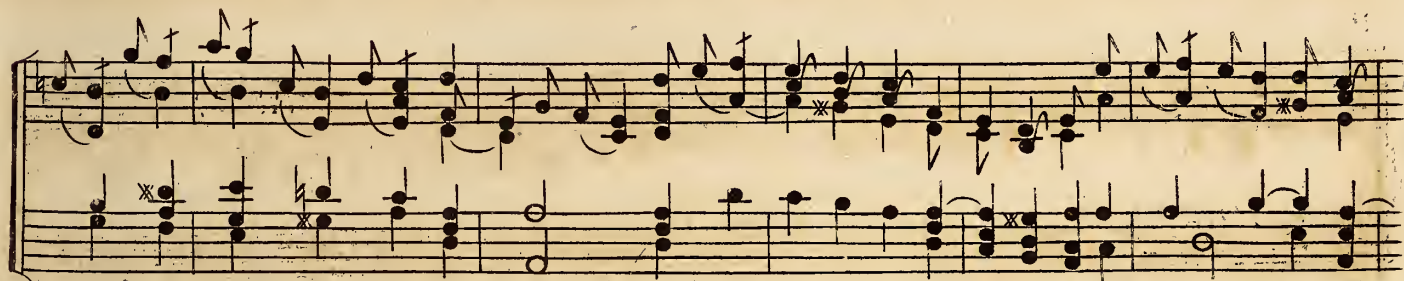
The second system of musical notation also consists of two staves. The upper staff continues the melodic line. A section is marked 'Eff. XI.' with a double bar line. The lower staff includes a dynamic marking 'N.F.' and contains numerical figures: '6', '5', and '43'. The notation includes various note values and rests.

The third system of musical notation consists of two staves. The upper staff begins with a dynamic marking 'P'. The lower staff contains numerical figures: '6', '6x6', '6', '98', '7', '3', and '4x3'. The notation includes various note values and rests.

The fourth system of musical notation consists of two staves. The upper staff begins with a dynamic marking 'P'. The notation includes various note values, rests, and accidentals.

The fifth system of musical notation consists of two staves. The upper staff begins with a dynamic marking 'P'. The notation includes various note values, rests, and accidentals.

The sixth system of musical notation consists of two staves. The upper staff begins with a dynamic marking 'P'. The notation includes various note values, rests, and accidentals.



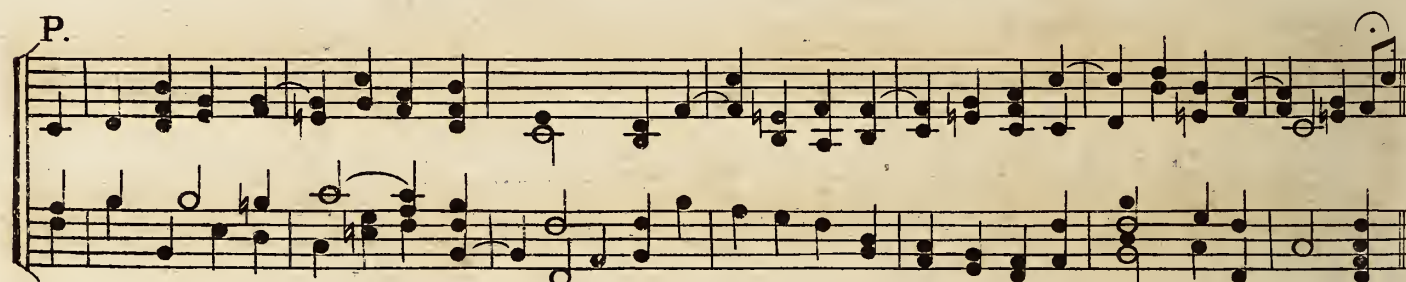
C. J. *F.* *J. M.*



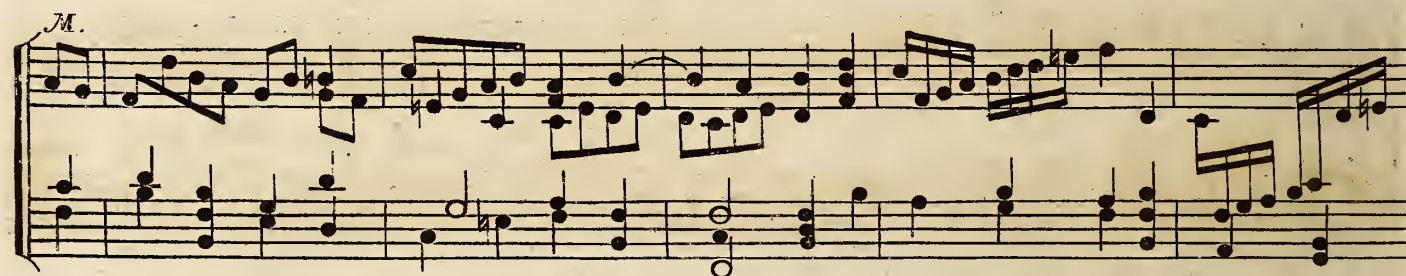
P.



P.



M.



M.



M.



The first system consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff contains a more active line with many beamed sixteenth notes.

The second system also has two staves. Above the first staff is a fermata and the letter 'M.'. The notation continues with various note values and rests.

The third system features two staves. Above the first staff are the markings 'C. 9.' and 'F.'. Further right, above the second staff, is 'EFF. XII.'. The system concludes with a double bar line and the marking 'N. R.'.

The fourth system consists of two staves. Above the first staff are various figured bass notations, including '6 4 3', '6 4 2', and '6 5'. Above the second staff are 'N. R.' and 'F.' markings.

The fifth system has two staves. Above the first staff are numerous figured bass notations such as '6 4', '6 5', and '6 4 3'. Above the second staff are 'N. F.' and 'F.' markings.

The sixth system consists of two staves. Above the first staff are more figured bass notations, including '6 4', '6 5', and '6 4 3'. Above the second staff are 'N. F.' and 'F.' markings.

Essempio
XIII.

Accomp: to

N.F. $\sharp 7$ $\times 3$

The first system of musical notation consists of three staves. The top staff contains a series of chords and melodic fragments, including a triplet marked with a '7' and a '3'. The middle staff features a complex melodic line with many beamed sixteenth notes, marked with a '7' and a '3', and a '6'. The bottom staff has a simple bass line with whole notes, marked with a '7' and a '3'.

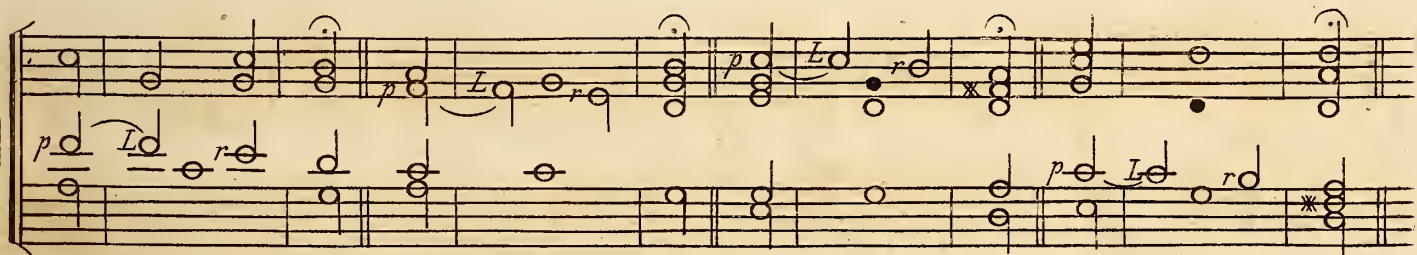
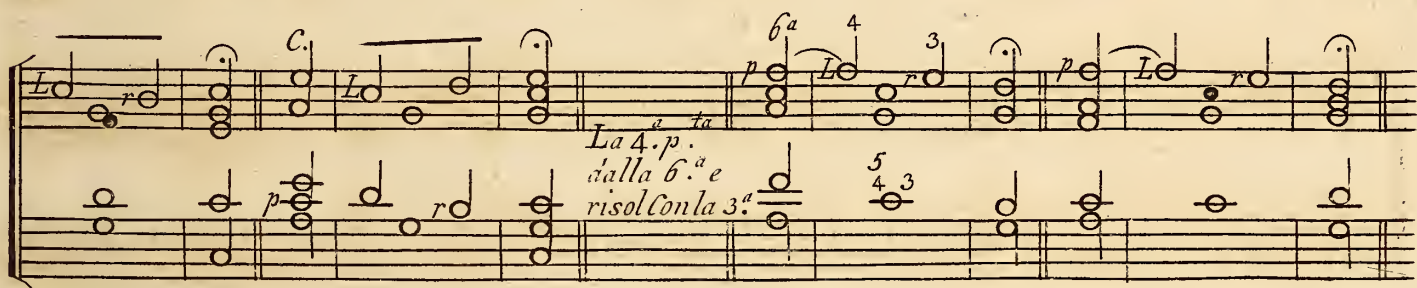
The second system of musical notation consists of three staves. The top staff contains a series of chords and melodic fragments, including a triplet marked with a '7' and a '3'. The middle staff features a complex melodic line with many beamed sixteenth notes, marked with a '7' and a '3', and a '6'. The bottom staff has a simple bass line with whole notes, marked with a '7' and a '3'.

The third system of musical notation consists of three staves. The top staff contains a series of chords and melodic fragments, including a triplet marked with a '7' and a '3'. The middle staff features a complex melodic line with many beamed sixteenth notes, marked with a '7' and a '3', and a '6'. The bottom staff has a simple bass line with whole notes, marked with a '7' and a '3'.

The fourth system of musical notation consists of three staves. The top staff contains a series of chords and melodic fragments, including a triplet marked with a '7' and a '3'. The middle staff features a complex melodic line with many beamed sixteenth notes, marked with a '7' and a '3', and a '6'. The bottom staff has a simple bass line with whole notes, marked with a '7' and a '3'.

Essempio XIV.

*La quarta p.^{ta} dalla
8.^a risolta con la 3.^a*



First system of musical notation. The upper staff contains a series of chords, some marked with 'L' and 'p'. The lower staff contains a series of single notes, some marked with 'p' and 'r'. A text annotation on the right side of the system reads: *La 4.^a p. dalla 5.^a Im p.^{ta} e risol Con la 3.^a*

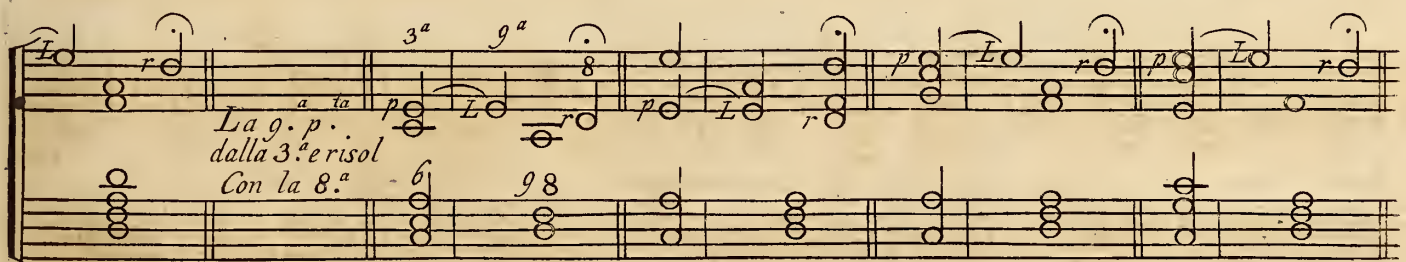
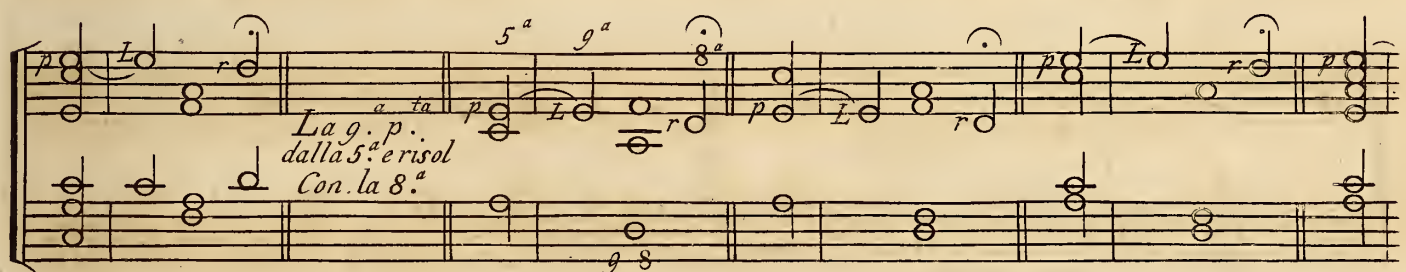
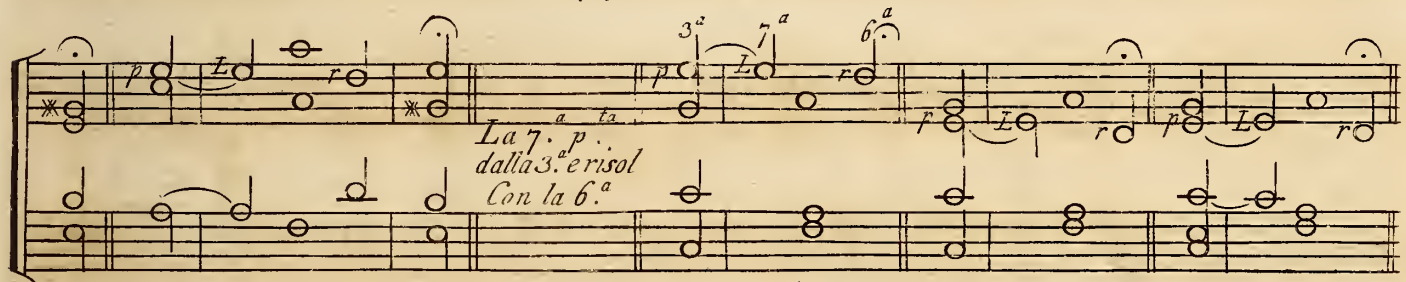
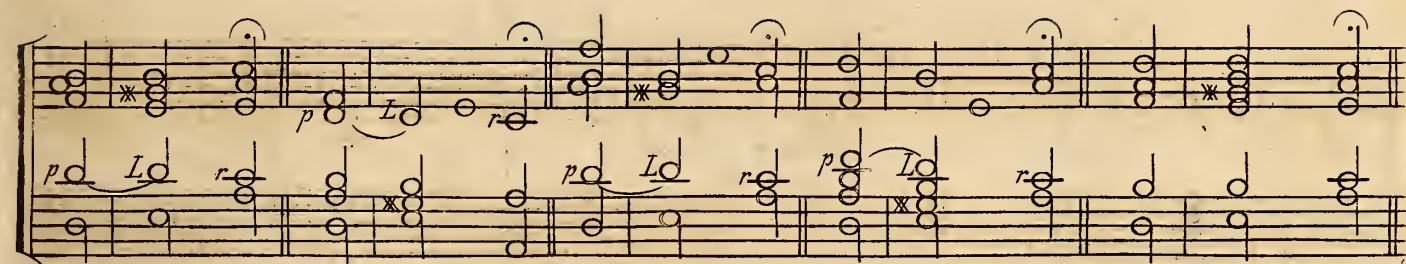
Second system of musical notation. The upper staff contains a series of chords, some marked with 'L' and 'p'. The lower staff contains a series of single notes, some marked with 'p' and 'r'. A text annotation on the right side of the system reads: *La 4.^a p. dalla 5.^a Im p.^{ta} e risol Con la 3.^a*

Third system of musical notation. The upper staff contains a series of chords, some marked with 'L' and 'p'. The lower staff contains a series of single notes, some marked with 'p' and 'r'. A text annotation on the right side of the system reads: *La 4.^a p. dalla 7.^a e risol Con la 3.^a*

Fourth system of musical notation. The upper staff contains a series of chords, some marked with 'L' and 'p'. The lower staff contains a series of single notes, some marked with 'p' and 'r'. A text annotation on the right side of the system reads: *La 7.^a p. dalla 8.^a e risol Con la 6.^a*

Fifth system of musical notation. The upper staff contains a series of chords, some marked with 'L' and 'p'. The lower staff contains a series of single notes, some marked with 'p' and 'r'. A text annotation on the right side of the system reads: *La 7.^a p. dalla 8.^a e risol Con la 6.^a*

Sixth system of musical notation. The upper staff contains a series of chords, some marked with 'L' and 'p'. The lower staff contains a series of single notes, some marked with 'p' and 'r'. A text annotation on the right side of the system reads: *La 7.^a p. dalla 8.^a e risol Con la 3.^a*



*La 5.^a e 6.^a p.
dalla 8.^a e risol
Con la 3.^a*

*La 5.^a e 6.^a p.
dalla 5.^a e risol
Con la 4.^a e 6.^a*

*La 5.^a e 6.^a p.
dalla 3.^a e risol
Con la 4.^a e 6.^a*

*La 5.^a e 6.^a p.
dalla 6.^a e risol
Con la 3.^a*

*La 4.^a e 2.^a p. dal'
Armonia perfetta risol
Con la 3.^a accomp.^{ta}
Con la 5.^a sminuita*

*La 4.^a e 2.^a p.
dalla 5.^a e 6.^a
risol Con la 6.^a*

Fine.

The ART of ACCOMPANIAMENT

or

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perform the THOROUGH BASS on the
HARPSICHORD,

with Propriety and Elegance

BY

F. G E M I N I A N I

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T H E

P R E F A C E.

IN most of the liberal Arts, Treatises and Systems have been composed, which not only have been found useful to Persons, who not having the Advantage of the Assistance of Masters, endeavour by their own Industry and Genius, to acquire the Knowledge of those Arts, but which the most eminent Teachers of those Arts have thought expedient to make use of in instructing their Disciples.

I, some Years since, began to compose a Book upon the Subject of Thorough Bass, which I conceived might answer both those Purposes; but being diverted from my Design, by other Matters, I had almost laid it aside. I have since been prevailed upon, by the Exhortations of some of my Friends, to finish the Work; and here offer to the Publick, the first Part thereof, which, if approved of, will be very soon followed by the Remainder.

Some perhaps will be surprized to find so little Resemblance between this Book, and those which have been published by others, upon the same Subject. Had any, or all of those Books together, contained compleat Directions for the just Performance of Thorough Bass, I should not have offered mine to the Publick. But I will take upon me to say, that it is impossible to arrive at the just Performance of Thorough Bass, by the Help of any, or all of the Books hitherto published.

The Art of Accompaniament consists in displaying Harmony, disposing the Chords, in a just Distribution of the Sounds whereof they consist, and in ordering them after a Manner, that may give the Ear the Pleasure of a continued and uninterrupted Melody. This Observation, or rather Principle, is the Ground of my Method, which teaches the Learner to draw from the Harmony, he holds under his Fingers, diversified and agreeable Singings. This Work will also be useful in leading the Learner into the Method of Composing, for the Rules of Composition do not differ from those of Accompaniament: but the common Method of Accompaniament gives the Learner no Hint of the Course he is to take in Composing.

I shall not in this Work speak of the Clefs, of Notes and Measures, or of Flats and Sharps; neither shall I enumerate the Concords and Discords. I suppose the Learner already acquainted with those Things: but if he is not, it is very easy to acquire that Knowledge in a short Time, by the Assistance of a Master. In short, I purpose in this Work, to treat of what hath not already been handled by others, and not to repeat what hath already been repeated an Hundred Times over.

As for the Rules which some Persons have given, for accompanying the several Notes of the Octave or Gammut, they are very uncertain and precarious; and therefore ought to be proscribed and forsaken by all true Harmonists.

The EXPLANATION of the EXAMPLES.

EXAMPLE I.

The Note under the Letter A, having no Figure over it, is to be accompanied with the perfect Harmony, consisting of the Third, Fifth and Octave. The following Notes, mark'd with the Letter B, shew the different Positions of that Harmony.

I repeat here, what I have said in my Preface, that the Art of Accompagniament chiefly consists in rendering the Sounds of the Harpsichord lasting, for frequent Interruptions of the Sound are inconsistent with true Melody. The Learner is therefore to observe not to exhaust the Harmony all at once, that is to say, never to lay down all his Fingers at once upon the Keys, but to touch the several Notes whereof the Chords consist in Succession.

By this Sign /// I mean that the foregoing Example is to be repeated, with all the Sharps or Flats which are under the Sign, joined to the Notes. This Exercise is of absolute Necessity.

EXAMPLE 2.

The Letter A shews the imperfect Chord, which consists of the Third, Sixth, and Octave. All that I have said in the first Example may be applied to this.

EXAMPLE 3.

This Example contains the Chord of the Fourth and Sixth (being the Harmony of the perfect Chord inverted) and the several Ways of taking that Chord, or different Positions of the Harmony.

EXAMPLE 4.

This Example contains two Notes, making an Interval of a Fifth, both accompanied with the perfect Harmony. Take Notice that the accidental Sharp Third must never be doubled. This is one of those Performances which Theory doth not condemn, but the Ear doth not allow, as it were finding Fault, by its Nicety, with the doubling the Sound of a Note so predominant when single.

EXAMPLE 5.

I have placed under the Letter A, such Notes of the Bass, as may be frequently met with, and under the Letter B, the different Positions of the Harmony with which the same may be accompanied.

EXAMPLE 6.

You will observe that the third Note of this Example is accompanied with an accidental Sharp Sixth, which must never be doubled any more than the accidental Sharp Third, nor indeed ought any accidental Sharp Note ever to be doubled.

EXAMPLES 7, 8.

These Examples want no Explanation.

EXAMPLE 9.

In this Example are several Notes with accidental Sharps joined to them, which for that Reason ought never to be doubled. You will observe in the fourth and fifth Variations of this Example, and in several other Examples in this Book, round black Notes without Tails, these black Notes are to be struck in the Middle of the Time of the Notes, under or over them; you will also observe several Minims having a Stroke across their Tails. Those Minims are to be played as Crochets, and the Crochets immediately following played in the latter Half of the Time. They are written in this Manner for the Sake of Distinction, the Minims with the Stroke across their Tails being Concords, and the following Crochets passing Discords.

EXAMPLE 10.

This Example consists of several Cadences, proceeding by Imitation, and three manners of performing them; the first and the second simple, the third varied. I recommend it to the Learner to repeat often the third, where the Harmony is contrasted; this Exercise will be of great Service to him, both to form his Ears to Harmony, and to acquire a good Taste with Respect to Melody.

EXAMPLE II.

I have shewn four Methods of performing this Example, in all which the Melody, for the most Part, follows the Bass in Imitation. I recommend to the Learner to exercise himself in the second, third, and fourth, for the sake of improving himself in the Art of contrasting the Harmony.

EXAMPLE 12.

I have shewn three different manners of performing this Example. The first and last Notes of every Bar are the fundamental Notes, and the other Notes only passing Notes, this being a swift Movement, and consequently the Time not permitting to play the Harmony upon every Note. The Notes to be play'd by the Right Hand, where the Bass rests a Bar, are only introductory or leading to the next Bar.

EXAMPLE 13.

Under the Letter A is represented the Harmony of the perfect Chord. Under the Numbers 1, 2, 3, 4, 5 and 6, is represented the same Harmony, divided into two equal Parts, and disposed in six different Positions. Under the Letter B, and the Numbers 1, 2, 3, 4, are represented four different manners of gracing one Note of the Harmony, where that Note is struck twice without changing the Position of that Note. Under the Letter C, and the Numbers 1, 2, 3, are represented the same, only the Embellishment is in the latter Half of the Bar. Under the Letter D, and the Numbers 1, 2, 3, 4, are shewn several different manners of embellishing two Notes of the Harmony, when those Notes are struck twice without changing their Position. Under the Letter E, the same Thing is shewn, but the Embellishment is in the latter Half of the Bar. Under the Letters F and G, and the Numbers 1, 2, 3, immediately following, are represented the reverse of what was represented under the Letters B and C, and the Numbers following those Letters. And under the Letter H, is represented the Reverse of what is represented under the Letters D and E.

EXAMPLE 14.

In this Example are represented several different manners of embellishing the Harmony, where there is an Interval of a Third.

EXAMPLE 15.

In this Example are shewn several different manners of embellishing the Harmony, where there is an Interval of a Second.

EXAMPLE 16.

In this Example are shewn several different manners of embellishing the Harmony, where there is an Interval of a Fourth.

EXAMPLE 17.

In this Example are shewn several different manners of embellishing the Harmony, where there is an Interval of a Fifth.

EXAMPLES 18, 19, 20, 21, 22 and 23.

In these Examples are represented several Scales ascending and descending, with different Harmonies, according to the Measure of the Time, and those Harmonies varied and embellished according to the Method shewn in the 13th, 14th, 15th, and 16th Examples. The Letter S, signifies Scale; the Letter V, Variation; the Letter T, Transposition. The small Numbers which you will see between the Notes, shew the Intervals where you will find the Harmony embellished.

EXAMPLE 24.

In this Example are represented several Scales in Tripple-Time, with various Harmonies. From hence will appear the Truth of what I have said in my Preface, *viz.* that the Rules which some Persons have given for accompanying the several Notes of the Octave or Gammut, are very defective, uncertain and precarious.

The following Works of the Author, Mr. Geminiani, may be had of John Johnson, Musick-seller, in Cheap-side.

TWELVE Solos for the Violin, the Second Edition, with large Additions and Improvements, with the Graces to the Adagio's, and Numbers to shew the manner of Fingering. Opera Prima.

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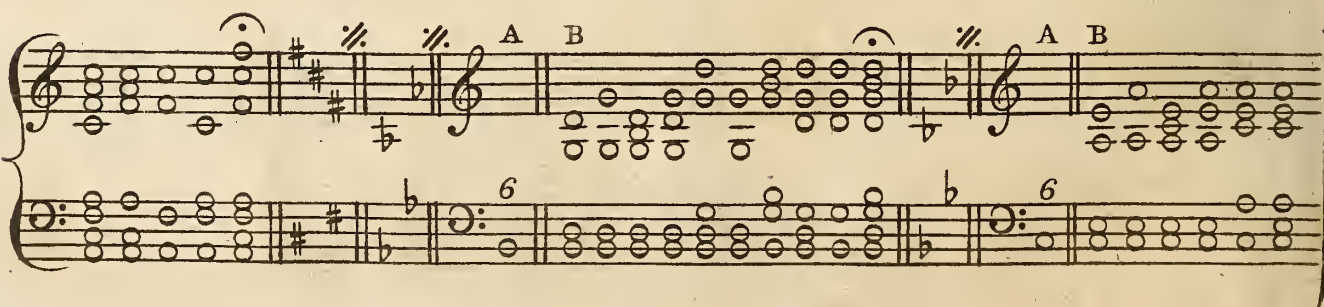
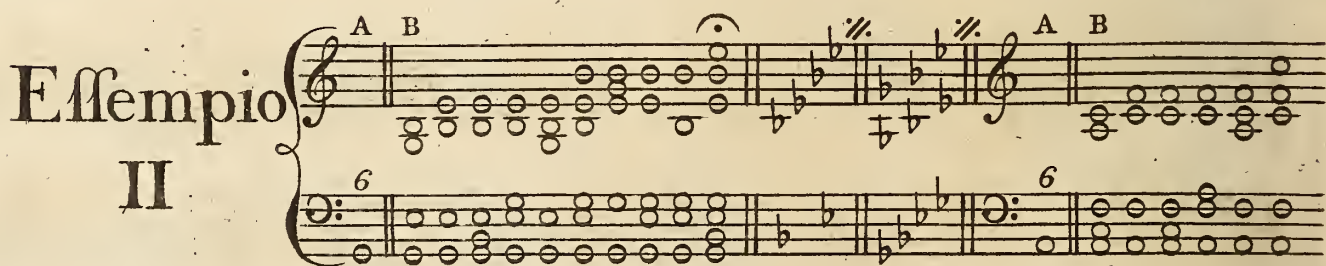
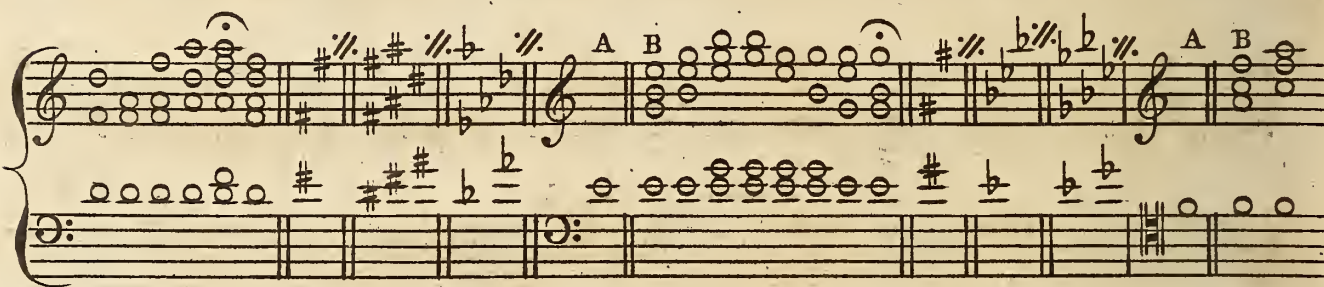
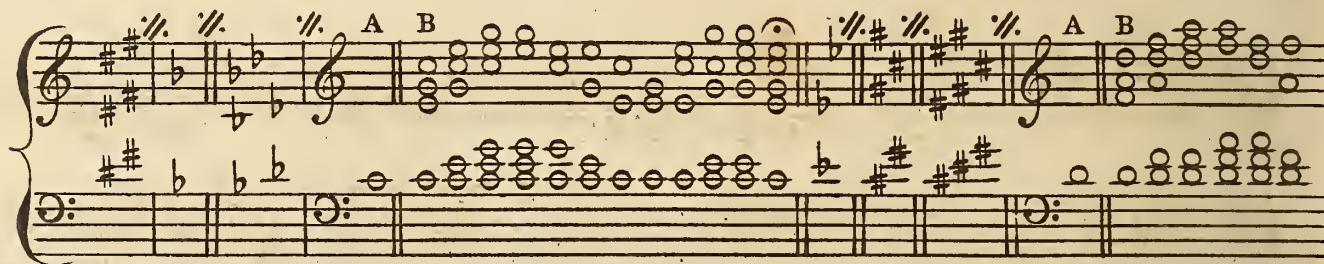
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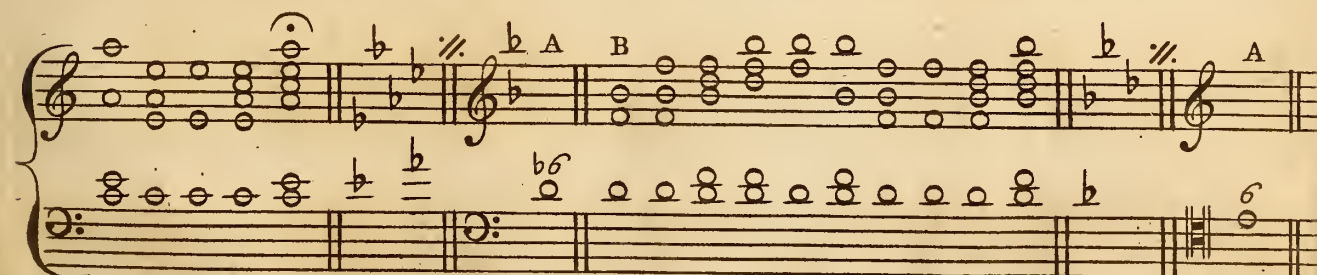
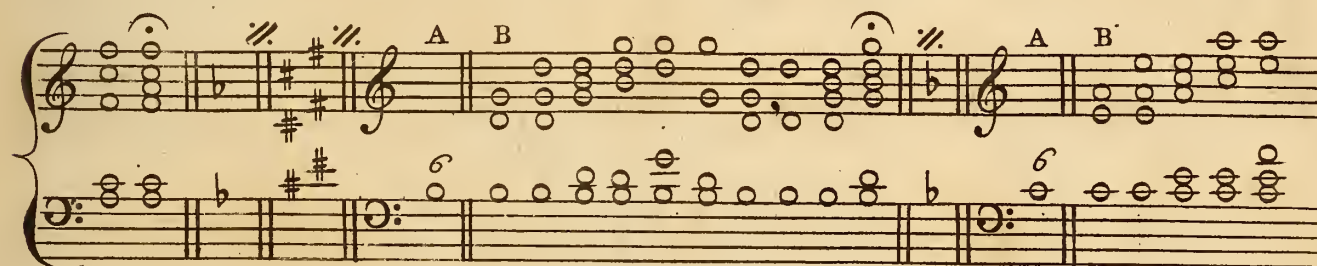
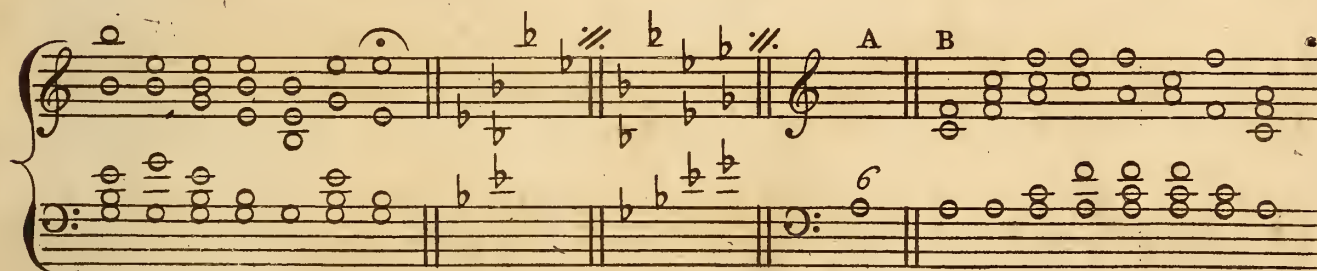
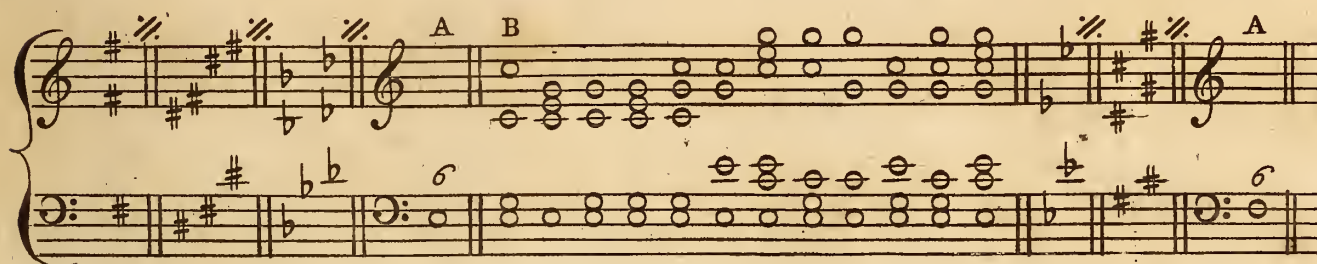
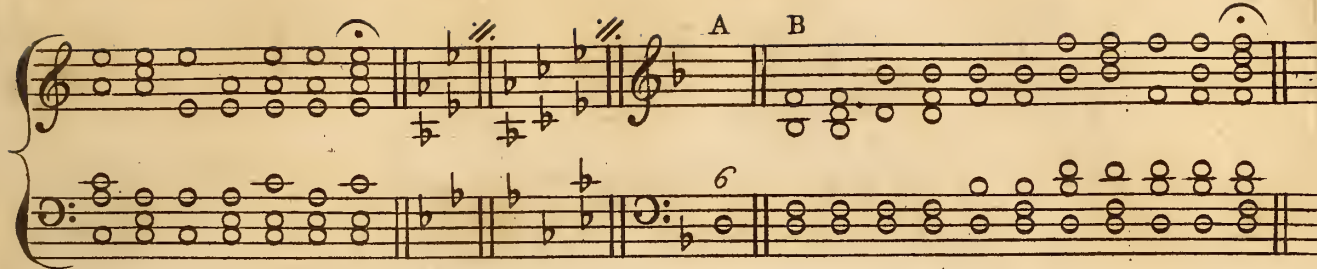
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Esempio

I

A musical score for a piano piece, titled "Esempio I". The score is written for two staves (treble and bass clef) and consists of six systems of music. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings. The score is divided into sections labeled A and B, which are repeated throughout the piece. The first system shows a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The second system continues the melodic line in the treble staff and the harmonic accompaniment in the bass staff. The third system features a more complex melodic line in the treble staff and a harmonic accompaniment in the bass staff. The fourth system shows a melodic line in the treble staff and a harmonic accompaniment in the bass staff. The fifth system features a melodic line in the treble staff and a harmonic accompaniment in the bass staff. The sixth system shows a melodic line in the treble staff and a harmonic accompaniment in the bass staff. The score is written in a style typical of 18th or 19th-century musical notation.





First system of musical notation. The treble staff contains two measures of music, each marked with a repeat sign (//). The first measure is labeled 'B' and the second 'A'. The bass staff contains two measures of music, each marked with a repeat sign (//). The first measure is labeled '6' and the second '4'.

Essempio

III

Second system of musical notation. The treble staff contains two measures of music, each marked with a repeat sign (//). The first measure is labeled 'A' and the second 'B'. The bass staff contains two measures of music, each marked with a repeat sign (//). The first measure is labeled '6' and the second '4'.

Third system of musical notation. The treble staff contains two measures of music, each marked with a repeat sign (//). The first measure is labeled 'B' and the second 'A'. The bass staff contains two measures of music, each marked with a repeat sign (//). The first measure is labeled '6' and the second '4'.

Fourth system of musical notation. The treble staff contains two measures of music, each marked with a repeat sign (//). The first measure is labeled 'A' and the second 'B'. The bass staff contains two measures of music, each marked with a repeat sign (//). The first measure is labeled '6' and the second '4'.

Fifth system of musical notation. The treble staff contains two measures of music, each marked with a repeat sign (//). The first measure is labeled 'A' and the second 'B'. The bass staff contains two measures of music, each marked with a repeat sign (//). The first measure is labeled '6' and the second '4'.

Sixth system of musical notation. The treble staff contains two measures of music, each marked with a repeat sign (//). The first measure is labeled 'A' and the second 'B'. The bass staff contains two measures of music, each marked with a repeat sign (//). The first measure is labeled '6' and the second '4'.

A B

6/4

A B

6/4

A B

6/4

Essempio IV

A B

6/4

A B

6/4

6/4

First system of musical notation, measures 1-8. The key signature is one sharp (F#). The system is divided into two parts, A and B, indicated by a double bar line. The notation is in treble and bass staves. The bass staff has a '3' above the first measure, indicating a triplet. The music consists of chords and single notes.

Second system of musical notation, measures 9-16. The key signature changes to one flat (Bb) in measure 10. The system is divided into two parts, A and B, indicated by a double bar line. The notation is in treble and bass staves. The bass staff has a '3' above the 10th measure, indicating a triplet. The music consists of chords and single notes.

Third system of musical notation, measures 17-24. The key signature is one flat (Bb). The system is divided into two parts, A and B, indicated by a double bar line. The notation is in treble and bass staves. The bass staff has a '3' above the 17th measure, indicating a triplet. The music consists of chords and single notes.

Fourth system of musical notation, measures 25-32. The key signature is one flat (Bb). The system is divided into two parts, A and B, indicated by a double bar line. The notation is in treble and bass staves. The music consists of chords and single notes.

Fifth system of musical notation, measures 33-40. The key signature is one sharp (F#). The system is divided into two parts, A and B, indicated by a double bar line. The notation is in treble and bass staves. The bass staff has a '3' above the 33rd measure, indicating a triplet. The music consists of chords and single notes.

Sixth system of musical notation, measures 41-48. The key signature changes to two flats (Bb, Eb) in measure 41. The system is divided into two parts, A and B, indicated by a double bar line. The notation is in treble and bass staves. The bass staff has a '3' above the 41st measure, indicating a triplet. The music consists of chords and single notes.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a repeat sign and a key signature change to B-flat. The bass staff contains a harmonic line with a key signature change to B-flat and a measure marked with a sharp and a 3.

Second system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a key signature change to B-flat and a measure marked with a sharp and a 3. The bass staff contains a harmonic line with a key signature change to B-flat and a measure marked with a sharp and a 3.

Essempio V

Third system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a key signature change to B-flat and a measure marked with a sharp and a 3. The bass staff contains a harmonic line with a key signature change to B-flat and a measure marked with a sharp and a 3.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a key signature change to B-flat and a measure marked with a sharp and a 3. The bass staff contains a harmonic line with a key signature change to B-flat and a measure marked with a sharp and a 3.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a key signature change to B-flat and a measure marked with a sharp and a 3. The bass staff contains a harmonic line with a key signature change to B-flat and a measure marked with a sharp and a 3.

Sixth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a key signature change to B-flat and a measure marked with a sharp and a 3. The bass staff contains a harmonic line with a key signature change to B-flat and a measure marked with a sharp and a 3.

First system of musical notation, measures 1-4. The treble staff contains chords and melodic lines, with section markers 'A' and 'B'. The bass staff contains a bass line with a '7' and a '3' indicating fingerings or ornaments.

Second system of musical notation, measures 5-8. The treble staff continues with chords and melodic lines, including a double bar line and section markers 'A' and 'B'. The bass staff continues with a bass line, including a '7' and a '3'.

Third system of musical notation, measures 9-12. The treble staff continues with chords and melodic lines. The bass staff continues with a bass line.

Essempio VI

Fourth system of musical notation, measures 13-16. The treble staff contains chords and melodic lines, with section markers 'A' and 'B'. The bass staff contains a bass line with a '6' and a '#6' indicating fingerings or ornaments.

Fifth system of musical notation, measures 17-20. The treble staff continues with chords and melodic lines, including a double bar line and section markers 'A' and 'B'. The bass staff continues with a bass line, including a '6' and a '#6'.

Sixth system of musical notation, measures 21-24. The treble staff continues with chords and melodic lines, including a double bar line and section markers. The bass staff continues with a bass line.

First system of musical notation. The treble staff begins with a key signature of three flats (B-flat, E-flat, A-flat) and a double bar line with repeat dots. It then changes to a key signature of one sharp (F#) and contains two measures labeled 'A' and 'B'. The bass staff begins with a key signature of three flats and a double bar line with repeat dots, then changes to a key signature of one sharp and contains a measure labeled '6 #6' followed by several measures.

Second system of musical notation. The treble staff contains several measures, followed by a key signature change to three flats (B-flat, E-flat, A-flat) and two measures, then a key signature change to one sharp (F#) and two measures labeled 'A' and 'B'. The bass staff contains several measures, followed by a key signature change to three flats and two measures, then a key signature change to one sharp and a measure labeled '6 #6' followed by several measures.

Third system of musical notation. Both the treble and bass staves contain several measures of music in a key signature of one sharp (F#).

Fourth system of musical notation. The treble staff begins with a key signature of three flats (B-flat, E-flat, A-flat) and a double bar line with repeat dots, then changes to a key signature of one sharp (F#) and contains two measures labeled 'A' and 'B'. The bass staff begins with a key signature of three flats and a double bar line with repeat dots, then changes to a key signature of one sharp and contains a measure labeled '6 #6' followed by several measures.

Fifth system of musical notation. The treble staff contains several measures, followed by a key signature change to one sharp (F#) and two measures labeled 'A'. The bass staff contains several measures, followed by a key signature change to one sharp and a measure labeled '6 #6' followed by several measures.

Sixth system of musical notation. Both the treble and bass staves contain several measures of music in a key signature of one sharp (F#).

First system of musical notation. The treble clef staff begins with a key signature of two flats (B-flat and E-flat) and a common time signature. It contains two measures marked with double bar lines and repeat signs, followed by measures labeled A and B. The bass clef staff also begins with a key signature of two flats and contains measures with a 6 and #6 fingering indication.

Second system of musical notation. The treble clef staff continues the melody with various chords and intervals, ending with a key signature change to one flat (F major) and a common time signature. The bass clef staff continues the accompaniment with a steady eighth-note pattern.

Third system of musical notation. The treble clef staff features measures labeled A and B. The bass clef staff includes a 6 and #6 fingering indication in the first measure.

Fourth system of musical notation. The treble clef staff includes a key signature change to one flat (F major) and a common time signature. The bass clef staff includes a 6 and #6 fingering indication in the first measure.

Fifth system of musical notation. The treble clef staff continues the melody with various chords and intervals. The bass clef staff continues the accompaniment with a steady eighth-note pattern.

Sixth system of musical notation. The treble clef staff begins with a key signature change to one sharp (F# major) and a common time signature. It contains measures labeled A and B. The bass clef staff includes a 6 and #6 fingering indication in the first measure.

First system of musical notation, measures 1-4. The treble staff contains a melody with a key signature of one sharp (F#) and a common time signature. The bass staff contains a bass line. Measure 1 has a repeat sign. Measure 2 has a repeat sign. Measure 3 is labeled 'A' and measure 4 is labeled 'B'. Both measures 3 and 4 have repeat signs.

Second system of musical notation, measures 5-8. The treble staff contains a melody with a key signature of two sharps (F#, C#) and a common time signature. The bass staff contains a bass line. Measure 5 has a repeat sign. Measure 6 is labeled 'A' and measure 7 is labeled 'B'. Both measures 6 and 7 have repeat signs. Measure 8 has a repeat sign.

Third system of musical notation, measures 9-12. The treble staff contains a melody with a key signature of one sharp (F#) and a common time signature. The bass staff contains a bass line. Measure 9 has a repeat sign. Measure 10 is labeled 'A' and measure 11 is labeled 'B'. Both measures 10 and 11 have repeat signs. Measure 12 has a repeat sign.

Essempio VII

Fourth system of musical notation, measures 13-16. The treble staff contains a melody with a key signature of one flat (Bb) and a common time signature. The bass staff contains a bass line. Measure 13 has a repeat sign. Measure 14 is labeled 'A' and measure 15 is labeled 'B'. Both measures 14 and 15 have repeat signs. Measure 16 has a repeat sign.

Fifth system of musical notation, measures 17-20. The treble staff contains a melody with a key signature of two flats (Bb, Eb) and a common time signature. The bass staff contains a bass line. Measure 17 has a repeat sign. Measure 18 is labeled 'A' and measure 19 is labeled 'B'. Both measures 18 and 19 have repeat signs. Measure 20 has a repeat sign.

Sixth system of musical notation, measures 21-24. The treble staff contains a melody with a key signature of one sharp (F#) and a common time signature. The bass staff contains a bass line. Measure 21 has a repeat sign. Measure 22 is labeled 'A' and measure 23 is labeled 'B'. Both measures 22 and 23 have repeat signs. Measure 24 has a repeat sign.

First system of musical notation. The treble staff contains a melodic line with a repeat sign and first/second endings labeled A and B. The bass staff contains a harmonic accompaniment. A fingering number '5 6' is written above the final notes of the bass staff.

Second system of musical notation. Similar to the first system, with a repeat sign and first/second endings labeled A and B in the treble staff, and a harmonic accompaniment in the bass staff. A fingering number '5 #6' is written above the final notes of the bass staff.

Third system of musical notation. The treble staff features a repeat sign and first/second endings labeled A and B. The bass staff provides a harmonic accompaniment. A fingering number '5 #6' is written above the final notes of the bass staff.

Fourth system of musical notation. This system continues the harmonic accompaniment in the bass staff with various chords and intervals, but does not contain a repeat sign or first/second endings.

Fifth system of musical notation. The treble staff has a repeat sign and first/second endings labeled A and B. The bass staff includes a fingering number '5 6' above the final notes.

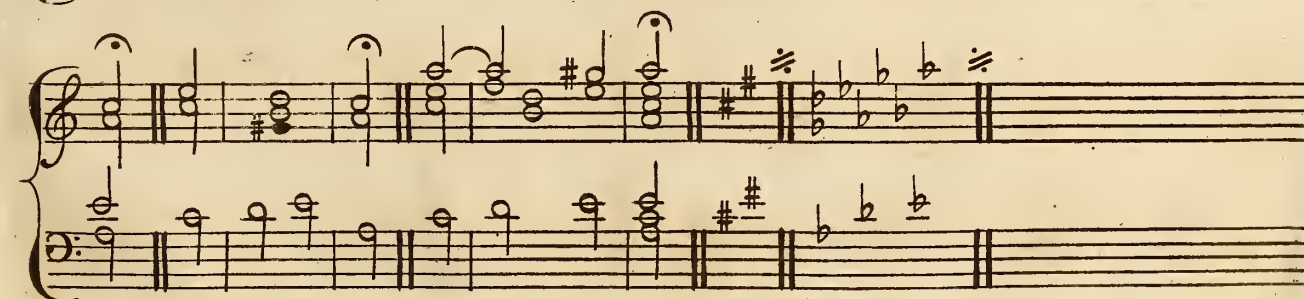
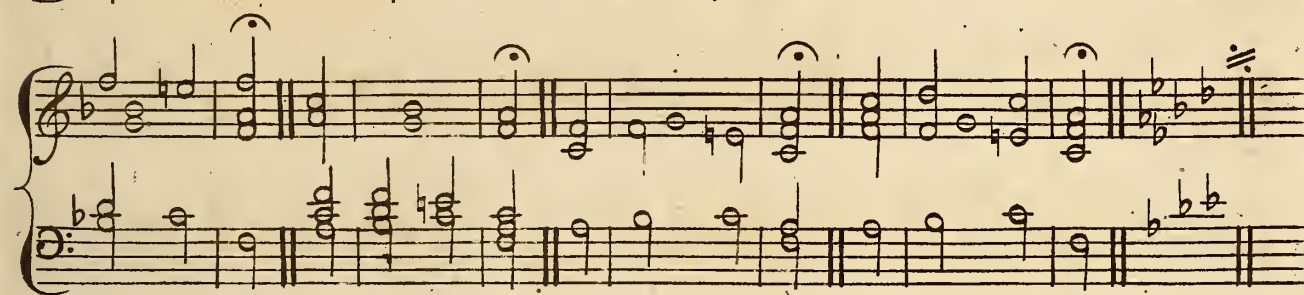
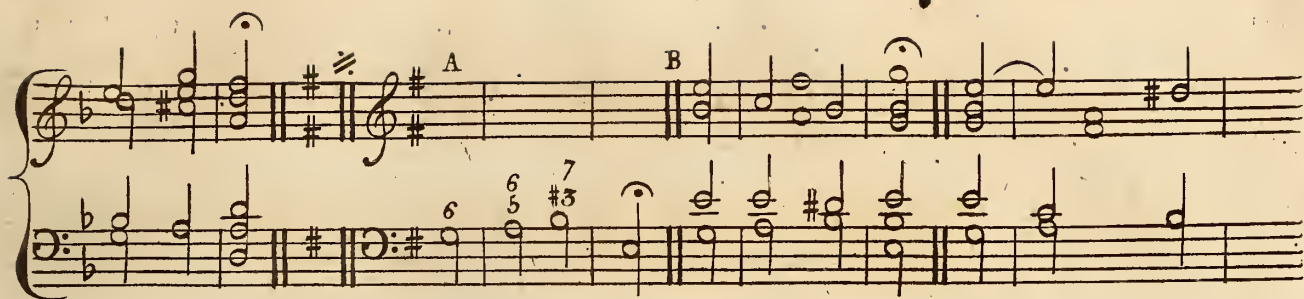
Sixth system of musical notation. The treble staff contains a repeat sign and first/second endings labeled A and B. The bass staff includes a fingering number '5 #6' above the final notes.



Essempio VIII



This page contains six systems of musical notation, each consisting of a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and section markers labeled 'A' and 'B'. The first system begins with a treble staff marked 'A' and a bass staff with fingerings 6, 4/5, 7, and 3. The second system features a key signature change to two sharps (F# and C#) and includes a double bar line with repeat dots. The third system continues the piece with a key signature change to one sharp (F#). The fourth system includes a key signature change to one flat (Bb) and a double bar line with repeat dots. The fifth system features a key signature change to two sharps (F# and C#) and a double bar line with repeat dots. The sixth system begins with a key signature change to one flat (Bb) and includes a double bar line with repeat dots. The notation is written in a clear, professional style, typical of a musical score.



Esempio

IX

This musical score, titled "Esempio IX", is written for piano and consists of five systems of music. Each system is composed of a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The score begins with a single melodic line in the treble clef, which then branches into two parts: a right-hand part in the treble clef and a left-hand part in the bass clef. The left-hand part features a series of chords and single notes, while the right-hand part contains more complex figures, including triplets and sixteenth-note patterns. The score is marked with "1^a", "2^a", "3^a", "4^a", and "5^a" at the beginning of each system, indicating different sections or variations. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like "f" (forte) and "p" (piano). The overall style is characteristic of 18th or 19th-century musical notation.

Essempio X

Example X consists of three staves of music. The top staff begins with a treble clef and a common time signature. It contains a series of notes with various accidentals (sharps, flats, naturals) and is annotated with numbers 6, 7, and 3, along with accidentals. The middle staff begins with a bass clef and a common time signature, also containing notes with accidentals and similar annotations. The bottom staff begins with a bass clef and a common time signature, continuing the sequence of notes and accidentals. The page number 17 is written in the top right corner.

1.^o Modo
di suonare
L'antecedente

The first mode of playing the antecedent is shown on two staves. The top staff begins with a treble clef and a common time signature, and the bottom staff begins with a bass clef and a common time signature. Both staves contain notes with various accidentals and are annotated with numbers 6, 7, and 3, along with accidentals. The notation is written in a style that suggests a specific fingering or articulation for the notes.

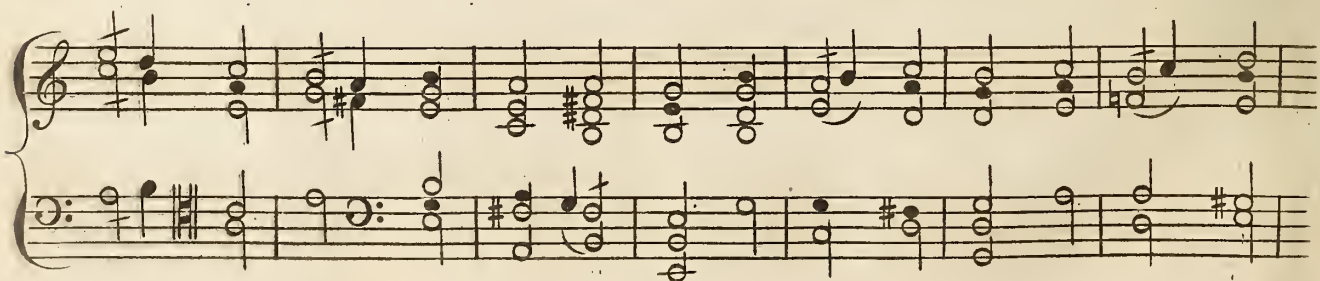
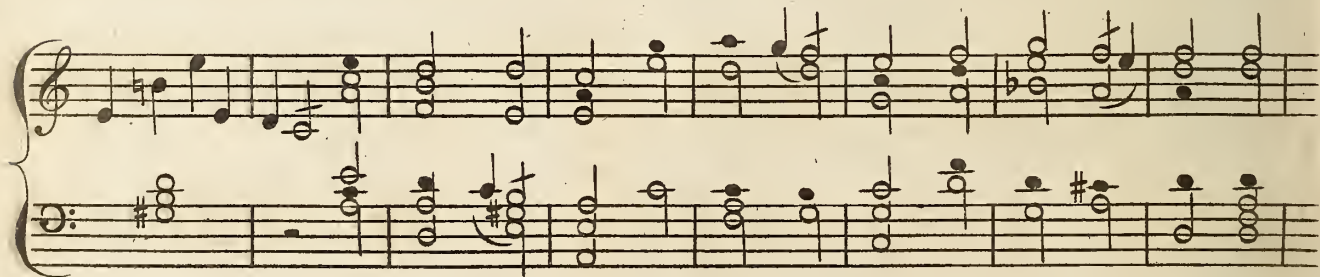
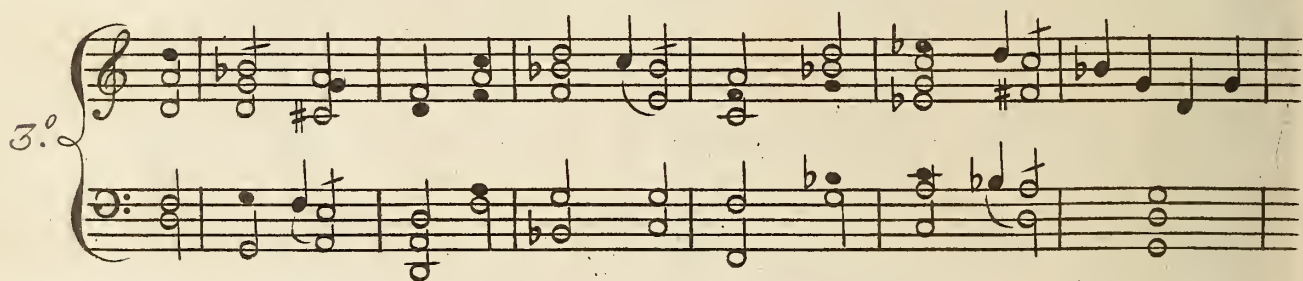
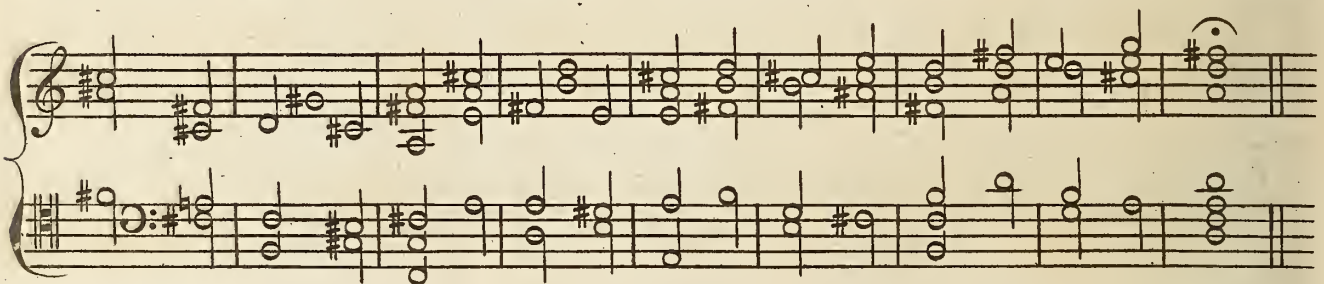
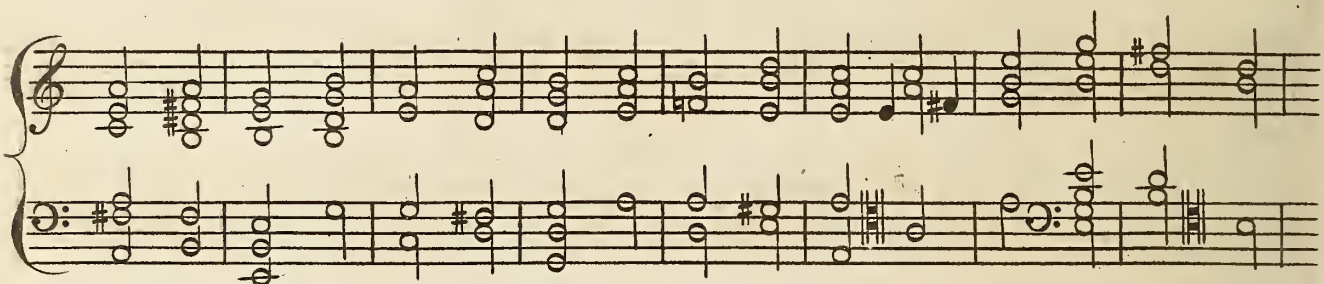
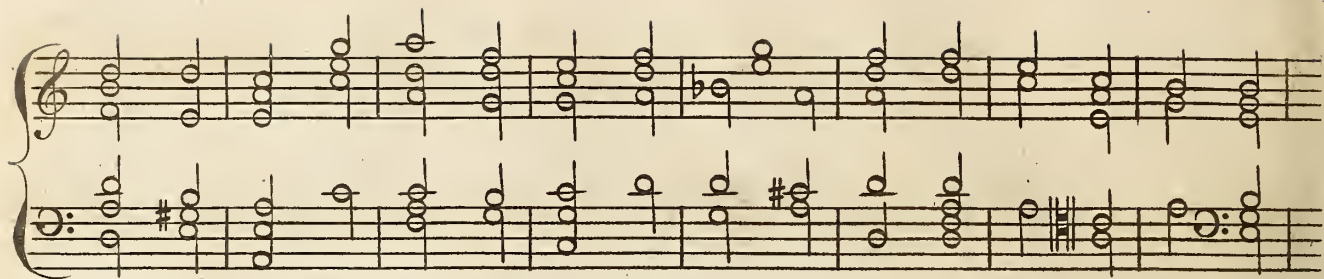
This block shows the continuation of the first mode of playing the antecedent. It consists of two staves, treble and bass clef, with notes and accidentals. The notation is consistent with the previous block, showing a sequence of notes with various accidentals and annotations.

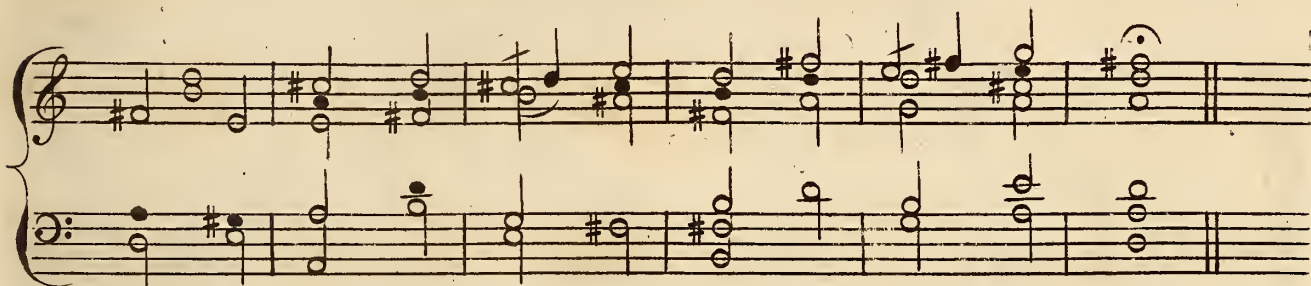
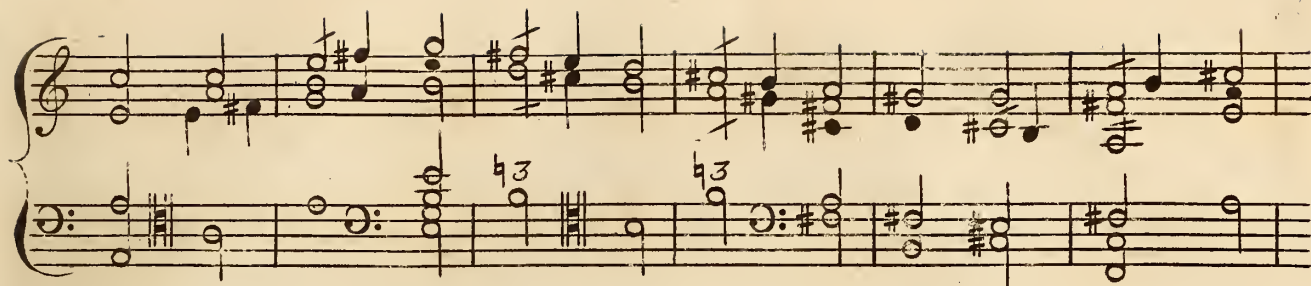
This block shows the continuation of the first mode of playing the antecedent. It consists of two staves, treble and bass clef, with notes and accidentals. The notation is consistent with the previous block, showing a sequence of notes with various accidentals and annotations.

This block shows the continuation of the first mode of playing the antecedent. It consists of two staves, treble and bass clef, with notes and accidentals. The notation is consistent with the previous block, showing a sequence of notes with various accidentals and annotations.

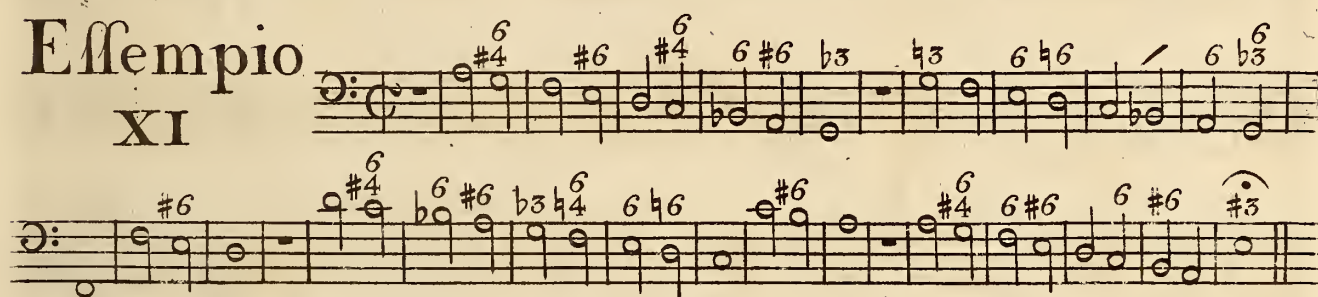
2.^o

The second mode of playing the antecedent is shown on two staves. The top staff begins with a treble clef and a common time signature, and the bottom staff begins with a bass clef and a common time signature. Both staves contain notes with various accidentals and are annotated with numbers 6, 7, and 3, along with accidentals. The notation is written in a style that suggests a specific fingering or articulation for the notes.

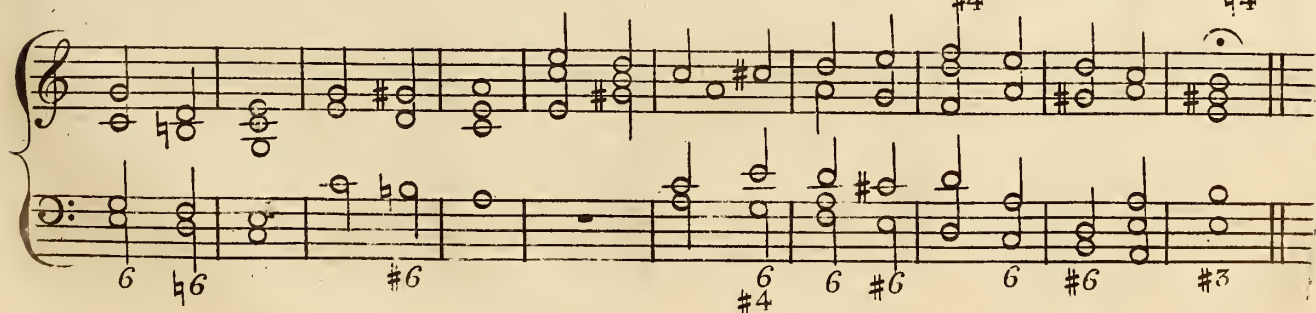
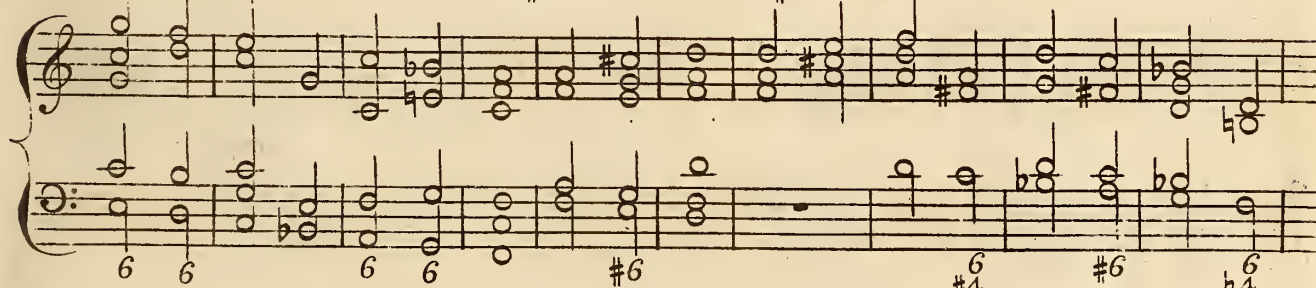




Esempio XI



1.^o Modo
di suonare.
L'Antecedente



Handwritten musical score for piano, page 20. The score is organized into three systems, each consisting of a treble staff and a bass staff. The first system is marked with a '2.' in the left margin. The second system is marked with a '3.' in the left margin. The third system is marked with a '3.' in the left margin. The music is written in a style that includes various musical notations, including notes, rests, and accidentals. The bass staff of the first system contains figured bass notation, including figures such as #4, 6, #6, #4, 6, #6, #3, and #4. The bass staff of the second system contains figured bass notation, including figures such as 6, #6, 6, 6, #6, #4, 6, #6, and #4. The bass staff of the third system contains figured bass notation, including figures such as 6, 6, #6, #4, 6, #6, 6, #6, and #3. The score is written on aged paper with some visible staining and wear.

4^o

Essempio XII.

1^o Modo
di Suonare
L'Antecedente.

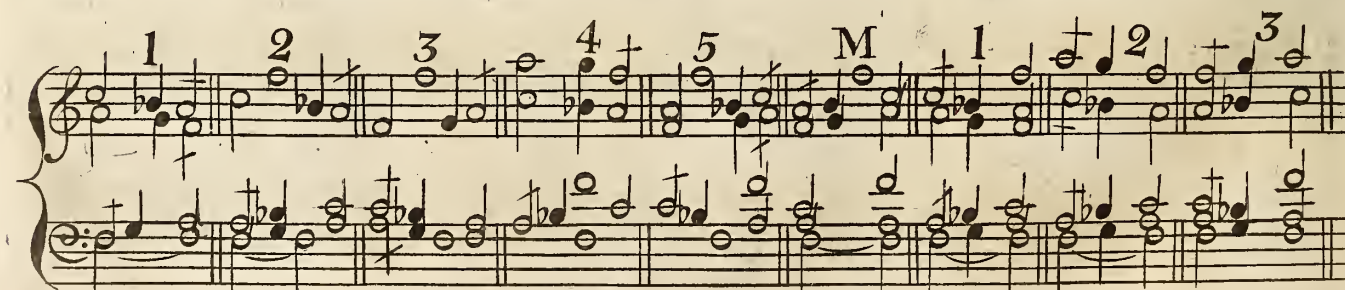
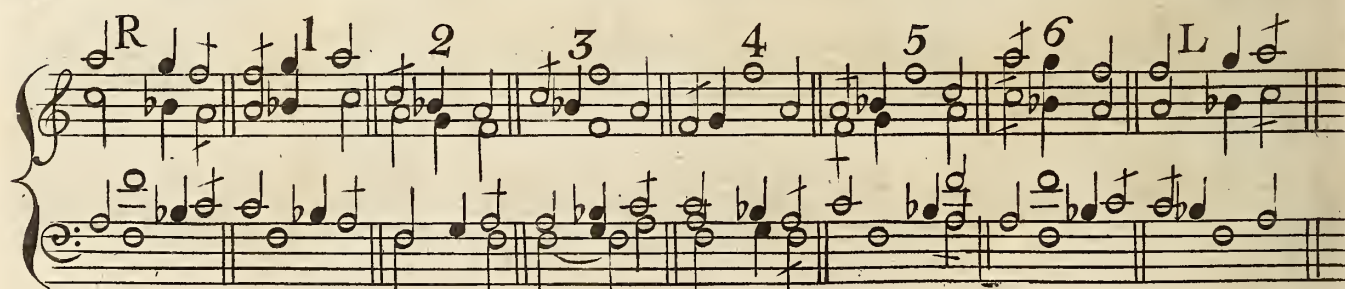
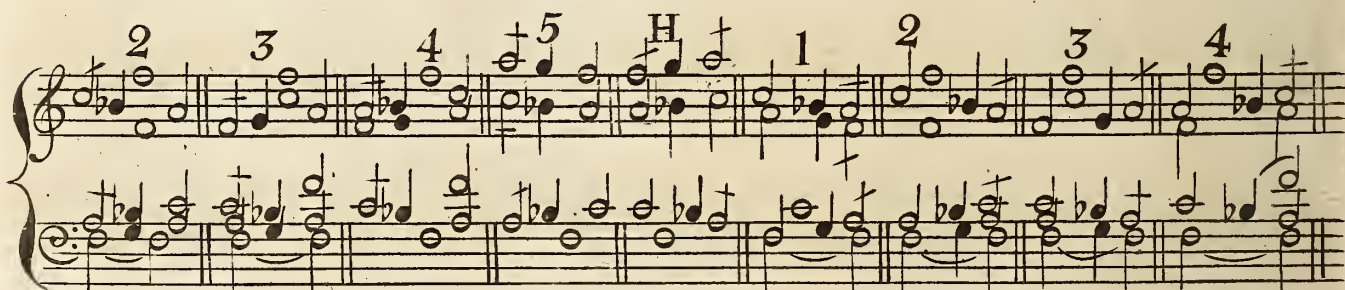
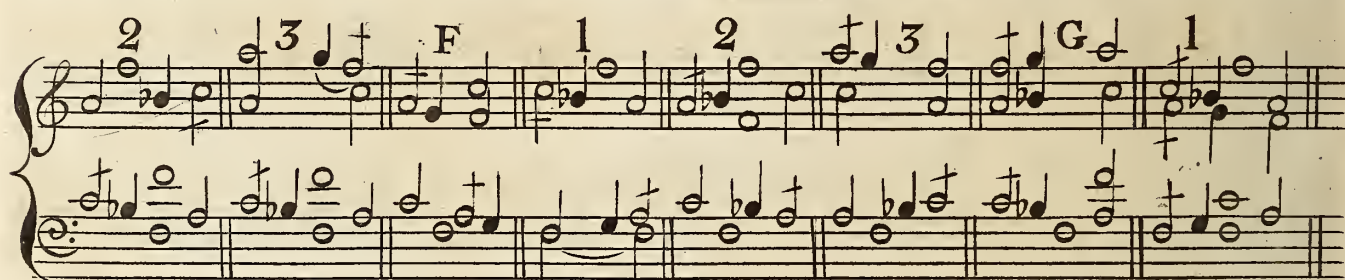
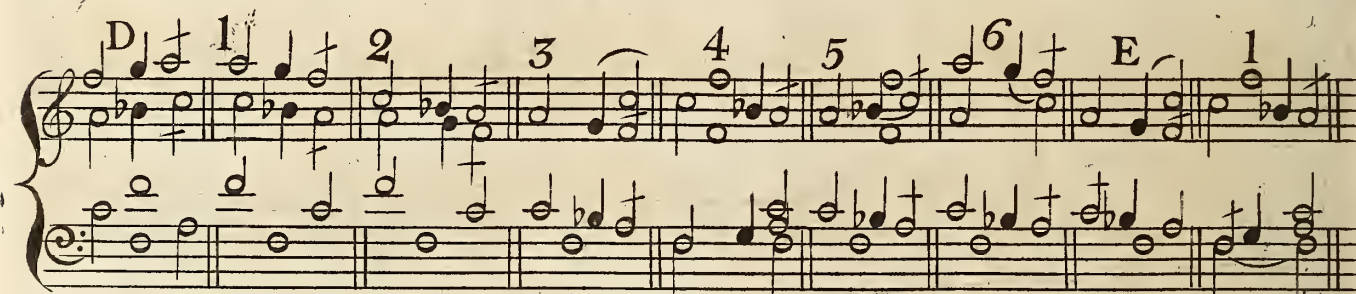
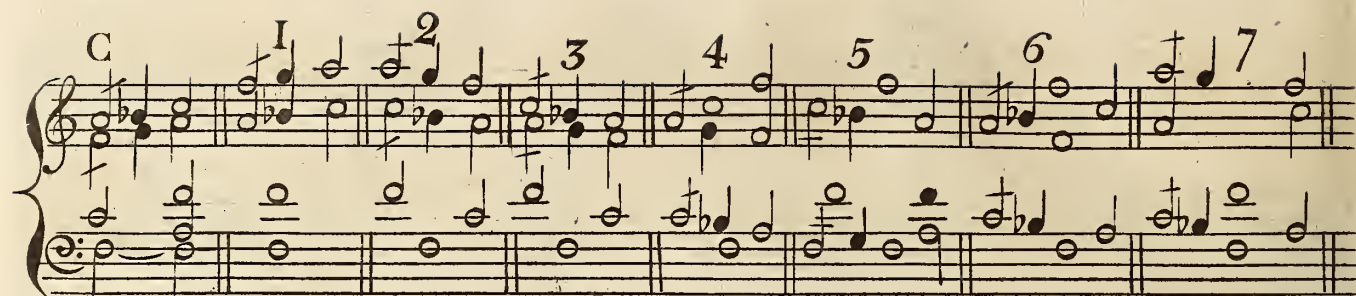
Handwritten musical score on page 22, featuring three systems of staves. The notation includes treble and bass clefs, various musical notes (quarter, eighth, and sixteenth notes), rests, and fingerings. The score is organized into three main systems, each with a 2^o (second) and 3^o (third) part indicated by a brace and a superscripted degree symbol. The first system consists of two staves, the second system of two staves, and the third system of two staves. The notation is dense, with many notes and fingerings, suggesting a complex piece of music. The page number 22 is written in the top left corner.

Essempio
XIII

Example XIII is a piano exercise consisting of five systems. Each system has a treble and bass staff joined by a brace. The first system is labeled 'A' and contains measures 1 through 5. The second system is labeled 'B' and contains measures 6 through 10. The third system is labeled 'C' and contains measures 11 through 15. The fourth system is labeled 'D' and contains measures 16 through 20. The fifth system is labeled 'E' and contains measures 21 through 25. The notation includes various chords, arpeggios, and melodic lines in both hands.

Essempio
XIV

Example XIV is a piano exercise consisting of two systems. Each system has a treble and bass staff joined by a brace. The first system is labeled 'A' and contains measures 1 through 6. The second system is labeled 'B' and contains measures 7 through 13. The notation includes various chords, arpeggios, and melodic lines in both hands.



N 1 2 3 0 1 2 3 25

Essempio XV.

A 1 2 3 4 B

1 2 3 C 1 1 2 1 1 3 1

D 1 2 3 E 1 2

Ess.^o XVI.

A B 3 4 3

Essempio XVII.

A

Essempio
XVIII

This musical score, titled 'Essempio XVIII', is written for a two-part setting in C major and common time. It consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-5. Dynamics like 'S' (Sforzando) and 'V' (Forte) are used to mark specific points in the music. The score is divided into two main sections by a double bar line in the middle of the third system. The first section ends with a repeat sign, and the second section concludes with a final cadence. The overall structure is a single melodic line with a supporting bass line, typical of a short instrumental exercise or a simple vocal setting.

Essemp. XIX .

27

The musical score is written for a single melodic line on a grand staff (treble and bass clef). It consists of six systems of two staves each. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-5. Articulation marks like '+' and 'x' are present. The piece concludes with a double bar line and repeat signs.

System 1: Treble clef, key signature of one sharp (F#). The first staff begins with a 'S' marking. The second staff has fingerings 7 6, 6, 7 6, 5 6, 7 6, and 5. A 'V' marking appears at the end of the system.

System 2: Treble clef. The first staff has a 'S' marking. The second staff has fingerings 7 6, 7 6, 7 6, 5, 7 6, and 5. A 'V' marking appears at the end of the system.

System 3: Treble clef. The first staff has a 'S' marking. The second staff has fingerings 7 6, 6, 5, 7#6, and 6 5. A 'V' marking appears at the end of the system.

System 4: Treble clef. The first staff has a 'S' marking. The second staff has fingerings 7#6, 6 5, 7 6, 7 6, 7 6, 7 4, and 7 4. A 'V' marking appears at the end of the system.

System 5: Treble clef. The first staff has a 'V' marking. The second staff has fingerings 7 6 and 5. The piece concludes with a double bar line and repeat signs.

Esempio

X X.

1^a 2^a 3^a 4^a 5^a 6^a 7^a 8^a 9^a 10^a 11^a 12^a 13^a 14^a

Esemp. XXI.

1^a 2^a 3^a 4^a

Essempio XXII.

Example XXII consists of three systems of music. Each system has a treble and bass staff joined by a brace. The first system contains measures 1 through 6, with first and second endings marked 1^a and 2^a. The second system contains measures 7 through 10, with third and fourth endings marked 3^a and 4^a. The third system contains measures 11 through 12, with fifth and sixth endings marked 5^a and 6^a. Fingerings are indicated by numbers 1-5 below the notes. The key signature has one sharp (F#) and the time signature is common time (C).

Essempio XXIII.

Example XXIII consists of three systems of music. The first system contains measures 1 through 6, with first and second endings marked 1^a and 2^a. The second system contains measures 7 through 10, with fourth and fifth endings marked 4^a and 5^a. The third system contains measures 11 through 16, with a sixth ending marked 6^a. Measures 13, 14, 15, and 16 are marked with a 'T' above the staff, indicating trills. The key signature has one sharp (F#) and the time signature is common time (C). Fingerings are indicated by numbers 1-5 below the notes.

ESEMPIO XXIV.

Scala Fondamentale

Segue il modo come

deu'essere
accomp.^{ta}

Scala Fondamentale

Segue il modo come

deu'essere
accomp.^{ta}

Scala Fondamentale

Segue il modo come

deu'essere
accomp.^{ta}

Scala Fondamentale

Segue il modo come

deu'essere
accomp.^{ta}

Scala Fondamentale

Segue il modo come

de'efsere
accomp.^{ta}

Scala Fondamentale

Segue il modo come

de'efsere
accomp.^{ta}

Scala Fondamentale

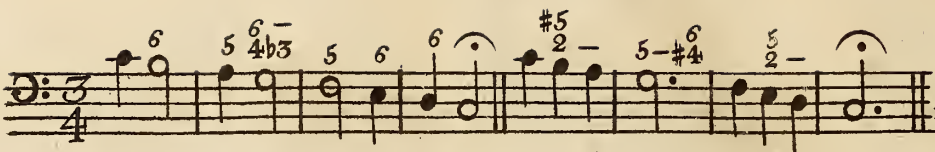
Segue il modo come

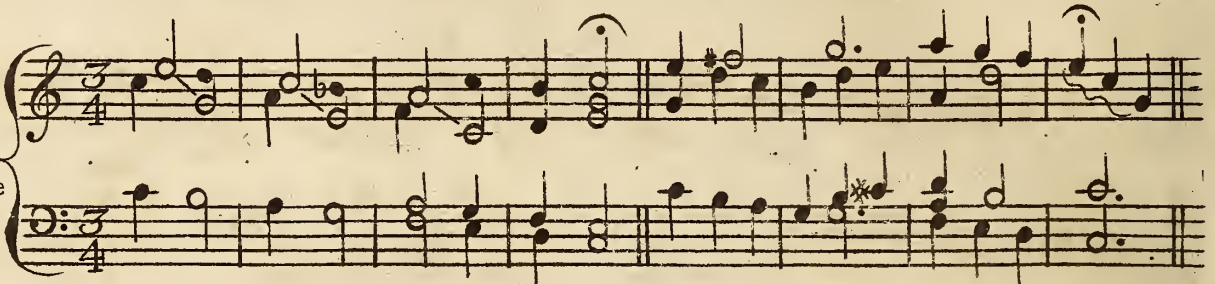
de'efsere
accomp.^{ta}

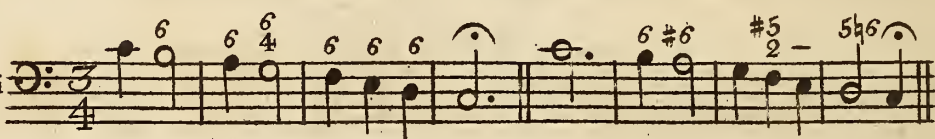
Scala Fondamentale

Segue il modo come

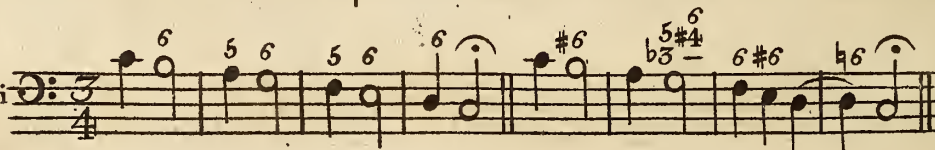
de'efsere
accomp.^{ta}

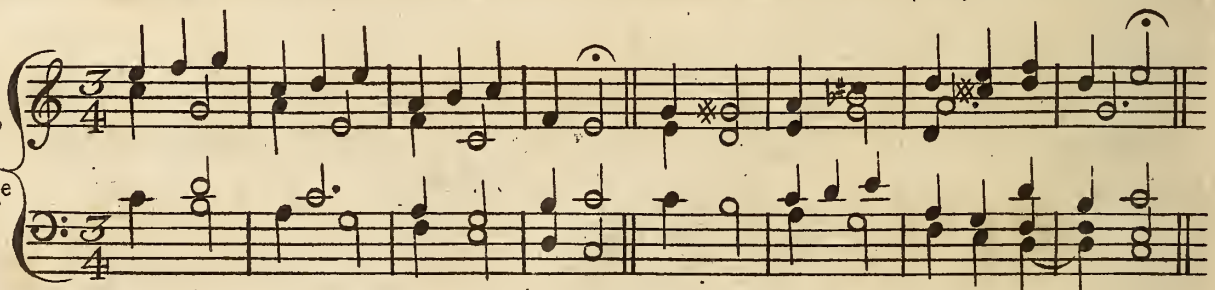
Scale Fondamentali:  Segue il modo come

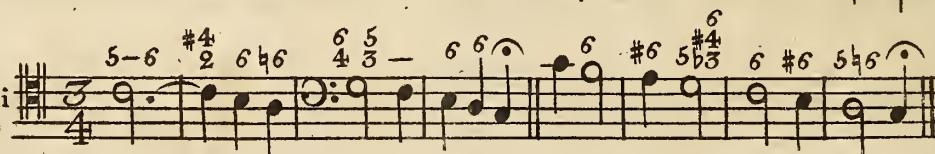
deueno
efsere
accomp^{te} 

Scale Fondamentali:  Segue il modo come

deueno
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Scale Fondamentali:  Segue il modo come

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efsere
accomp^{te} 

Scale Fondamentali:  Segue il modo come

deueno
efsere
accomp^{te} 

Scala Fondamentale $\text{D}:\frac{3}{4}$ 765 765 765 987 5 6 65 D^{\flat} Segue il modo come

deu'essere accomp.^{ta}

Scala Fondamentale $\text{D}:\frac{3}{4}$ 98 5-#6 4 3- 6-5 5 4 3 76 D^{\flat} Segue il modo come

deu'essere accomp.^{ta}

Scala Fondamentale $\text{D}:\frac{3}{4}$ 765 7#6 765 5 4 3 #4 6-5 4 3 6 D^{\flat} Segue il modo come

deu'essere accomp.^{ta}

Scala Fondamentale $\text{D}:\frac{3}{4}$ 7b6 76b5 5 4 3 6 5 4 3 7-6 5 D^{\flat} Segue il modo come

deu'essere accomp.^{ta}

FINE

